

# *The* ART DIGEST

*Combined with THE ARGUS of San Francisco*  
THE NEWS-MAGAZINE OF ART

*A Compendium  
of the Art News  
and Opinion of  
the World*



FIGURE

*By Aristide Maillol*

Courtesy of the Brummer Gallery. See Article on Page 11.

15th JANUARY 1933

25 CENTS



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## THE ART DIGEST

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### Recognition at Last

The existence of art and artists has at last been acknowledged by the government of the United States. The official summary of the report of President Hoover's commission on "recent social trends," made after a three years' study by a group of noted sociologists contains four paragraphs on art comprising 469 words. No idea is contained in it which has not been repeated countless times by art writers. The most striking sentence is this: "Art appears to be one of the great forces which stand between maladjusted man and mental breakdown, bringing him comfort, serenity and joy." Many maladjusted and unhappy artists will read that declaration with mingled feelings of self-pity and satisfaction.

Several readers of THE ART DIGEST have written to the editor criticizing the weakness of the section on art. Harvey Watts of Philadelphia asked: "Whom did they consult? Surely not Richard F. Bach at the Metropolitan, nor the reports of the late John Cotton Dana of Newark." It is the commission's failure to do more than call attention to tendencies known to everybody in the art world that causes disappointment. In spite of this, however, the report constitutes a minor triumph for art. The fact that it has been commented upon in a government document will at least give some encouragement to the men and women who have so long striven for the understanding and appreciation of art in America.

Not many newspapers printed in full the official summary of the report, so the four paragraphs relating to art are herewith quoted: "Not only in passive enjoyment but in practice art touches our hours of leisure much more closely than it does our working time. A

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comparison of the census records of 1920 and 1930 shows in general that artists of various kinds are increasing more rapidly than the general population. The trend of art in America must be treated primarily as a matter of opinion, but there is some factual material which indicates a growth in art interests, as for example the increase at all educational levels in art instruction as compared with other subjects, the growth of museum attendance—the Metropolitan Museum in New York showing today a greater annual attendance than the Louvre in Paris. Upon certain points there seems to be general agreement: the stimulating effect of certain inventions, as for example coal tar colors and cellulose products, or the influence of electricity on music, an increased interest in the appearance of the home, the enlistment of art and artists by commerce and industry as an aid to sales. In architecture, the United States is a recognized leader.

"From a social point of view, as contrasted with art for art's sake, the problem of art, like that of religion and recreation, turns today on its service to man in his inner adjustment to an environment which shifts and changes with unexampled rapidity. Art appears to be one of the great forces which stand between maladjusted man and mental breakdown, bringing him comfort, serenity and joy.

"It appears from inquiries, that while conscious enjoyment of the fine arts is becoming more general a much more widespread movement is the artistic appreciation, both as to color and design, of the common objects which surround us in our daily lives. That these changes are largely unconscious, and that they are seldom recognized as touching the field of the arts, does not detract from their significance.

"The artistic tradition of the United States

is of course less rich than that of older countries. So far as beauty consists in the establishments of harmony between appearance and function; a rapidly changing society such as ours would appear to be a stimulating factor. So far as beauty depends on decoration, the history of the past would indicate that artistic adjustment to a cultural pattern cannot be achieved until that pattern has been in existence sufficiently long to permit of much experimentation with the various possibilities it offers. Private wealth has been extraordinarily lavish in its patronage but not always wise. Governments are just beginning to concern themselves with the encouragement of the arts. The school may well grow into an effective agency for the development on a nation-wide basis of an elementary consciousness of beauty, and a more general understanding of the place of art in industry and commerce may prove to have great potentialities."

## **No Dole, No Charity**

Art has begun to permeate public education. Proper education in art understanding and in art appreciation will make America adequate in an aesthetic sense. THE ART DIGEST, whose only reason for existence lies in its capacity to promote art, congratulates Herbert G. Jackson, supervisor of art education in St. Louis, on his speech over radio station KWK on the necessity of helping the artist by buying his works. He said of the artist:

"Your contribution to the Relief Fund will probably not help him. He not often accepts a dole or charity.

"The arts are in great danger. I am suggesting that it is our privilege, also our urgent duty, to save artists from being forced to de-

cide between impossible poverty and abandoning their thankless work. The times are bad, but we are not enlightened enough to understand the value of the thing the arts stand for in civilization! When the social order is confused, as at present, we need to rely upon the arts as we would rely upon an effective medicine, and we now need that specific relief from disorder and confusion which the arts personify."

## **Deflated Art Prices**

By special permission of the Publishers Financial Bureau there is reprinted below some extracts from an article by Roger W. Babson, the financial expert who predicted the crash of 1929, which came exactly when he said it would. The art world, and especially lovers of paintings and sculpture who now hesitate to purchase the works they want because "panic fear" causes them to hold tight to their money, would do well to ponder Mr. Babson's words.

"Anybody who preaches 'economy' today," he says, "is just as crazy and dangerous as those who preached extravagance in 1929. . . . The dollars spent now are dollars of swollen value, but dollars hoarded now will shrink in value. The way to get most for your money in this period is to spend it. . . . I say that there is plenty of money in the country. . . . In the years ahead, wealthy investors will proudly mark their choicest holdings: 'Bought in 1933'. The day is coming when you are going to ask yourself: 'Where was I in 1933?' Make your answer now."

Art, antiques and rare books are specially

[Continued on page 7]

# The ART DIGEST

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New York, N. Y.  
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Combined with THE ARGUS of San Francisco  
A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

European Editor  
H. S. CIOLKOIVSKI  
26 rue Jacob, Paris

Volume VII

New York, N. Y., 15th January, 1933

No. 8

## Whitney Museum Buys 28 Pictures, Making 35 Sales from Show



"The Flying Codonas," by John Steuart Curry.



"Negro Girl," by Henry Lee McFee.

The purchase of 28 paintings by the Whitney Museum from its First Biennial Exhibition of Contemporary American Painting, just closed, has been announced by Mrs. Harry Payne Whitney, founder of the institution. They were bought from the purchase fund of \$20,000 which the museum had set aside for that purpose, in lieu of the customary practice of awarding prizes, and have been added to the museum's permanent collection which now contains more than 600 canvases by American artists. The 28 works, now on display in a special exhibition of acquisitions made in 1932, are:

"Hudson Street" by George C. Ault, "Santa Fe Canyon" by Josef G. Bakos, "Combing Her Hair" by Isabel Bishop, "August Landscape" by Lucile Blanch, "Composition" by Oscar Bluemner, "Light of the World" by Peter Blume, "Stamford Harbor" by Louis Bouché, "Three Men" by Henri Burkhard, "Landscape" by Konrad Cramer, "Astor Square" by Francis Criss, "The Flying Codonas" by John Steuart Curry, "Promenade" by Nathaniel Dirck, "Nocturne—34th Street" by Ernest Fiene, "Fete De Suquet" by William J. Glackens, "Pic of Orizaba" by Stefan Hirsch, "Circus Folks" by Gerrit Hondius, "Gloucester" by Earl Horter, "Fourteenth Street" by Edward Laning, "Negro Girl" by Henry Lee McFee, "Provincetown Wharf" by Ross Moffett, "Autumn Fruit" by Henry Varnum Poor, "The Mansion" by Paul Rohland, "Car Shops" by

Charles Rosen, "The Snake" by Katherine Schmidt, "Main Street—Sunday" by Raphael Soyer, "Lucia" by Eugene Speicher, "Mount Vernon" by Herman Trunk, Jr., and "Reconstruction" by Arnold Wiltz.

In addition, seven paintings were bought from the exhibition by other museums and private collectors. As announced in the last issue of THE ART DIGEST, the Metropolitan Museum purchased "Delaware Water Gap Village" by Louis Eislerhemius, "Union Square" by Davis Morrison, "In a Cafe" by Adolphe Borie and "Blue Heron Lake" by Jonas Lie. The other sales were "Quiet Night" by Yasuo Kuniyoshi and "Susan" by Edmund Archer, acquired by Mrs. John D. Rockefeller, Jr., and "Plums" by Nan Watson, bought by Isaac J. Sherman. Thus out of a total display of 157 paintings, 35, or more than 20 per cent, changed hands. This was Mrs. Whitney's way of helping the American artist, sorely beset by economic conditions, to "ride out the blizzard."

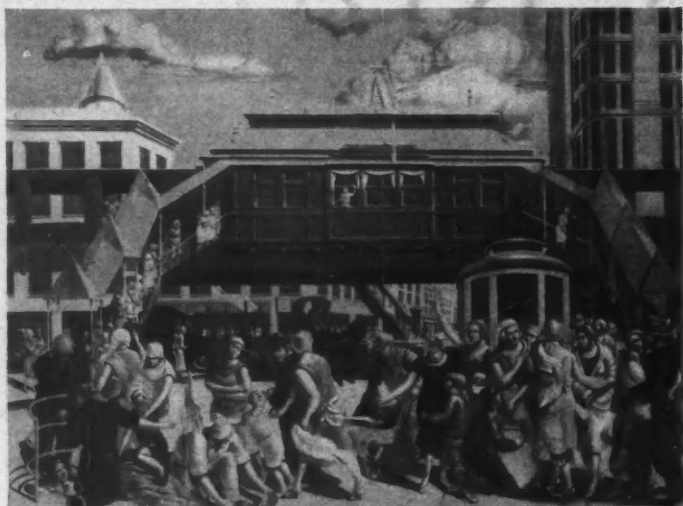
Edward Alden Jewell of the New York Times lauded the museum for its policy as representing a "graduation from the somewhat infantile practice of lollipopping the air with prizes. When a museum, in lieu of such procedure, buys a painting, it sufficiently honors the artist, rewards the artist with market value cash and, in addition, has something to show on its own account as a result of the transaction. So everybody ought to be pleased. And if a cross, cynical critic be not pleased to the

fullest possible extent, that is sure to be just because he feels some of the true gems were passed by and is grieved or non-plused by certain of the selections. But this is of comparatively small moment—small indeed when we keep our attention fixed on the main issue. The Whitney has set a precedent that ought to be followed right and left."

Mr. Jewell concluded his individual criticisms of the 28 acquisitions with these statements: "In brief: Some of the Whitney purchases may be called indubitably wise and right; others, if you will pardon my rudeness, seem second rate, while a few of the items need never concern us further. Among others, these tempting canvases went back to their authors' studios: Max Kuehne's 'Jerry,' Charles Hopkinson's 'Portrait,' Edward Hopper's grand 'Room in New York,' Reginald Marsh's darkly luminous 'George C. Tilyou's Steeplechase,' Dorothy Varian's 'Still life,' Marguerite Zorach's vigorous 'Blue Cinerarias,' and what must be pronounced in some respects the solid sensation of the show, Grant Wood's 'Daughters of Revolution.'

"But we could all make out lists, and no two of them would be identical. At that, most of the palpably poor items in the show failed to participate in the distribution of this \$20,000. All things considered, the gesture should be greeted with applause marked by no uncertainty in the way of public enthusiasm."

This critic speaks of Henry Varnum Poor's



"Fourteenth Street," by Edward Laning.  
Reproduced by Courtesy of the Midtown Galleries.



"Susan," by Edmund Archer. Bought  
by Mrs. John D. Rockefeller, Jr.

"Disappointed Fisherman" as "one of the most fortunate contemporary American acquisitions at the Metropolitan in some time," but sees little virtue in some of the museum's latest purchases. "Why the Metropolitan felt that it urgently needed Adolphe Borie's pretty and academic 'In a Cafe' I have not the remotest idea," he wrote. "It was nice to learn that one of Louis M. Eilshemius's 5,000 pictures—a good example, too—has at last made the Metropolitan grade. As for David Morrison's 'Union Square,' this is a sufficiently interesting though in no sense important document. Jonas Lie's 'Blue Heron Lake' is attractively decorative, and more fluent, much less stilted, than was some of this artist's slightly earlier work.

"The time has perhaps come when one ought mildly to question the wisdom of certain of the Metropolitan Museum's immediate and less immediate acquisitions in the realm of contemporary American art. With the new régime came a new and stimulating policy. Living American artists now have their chance,

on a reasonably large scale, and that is all to the good. But we may pardonably wonder why, upon occasion, youngsters, or men who are just beginning to be heard from, should take precedence over much older, more experienced and accomplished American painters. . . .

"Another aspect that cannot very well be skirted concerns the selection of examples by which our artists are to be represented, through the decades to come, at the Metropolitan. Some of the recent choices may appear dubious, either faintly or in the extreme."

The Whitney Museum augmented its collection with a free hand in 1932, acquiring beside the 28 paintings from its own biennial exhibition, 31 additional paintings, 10 sculptures, 34 water colors and drawings and 56 prints from various galleries and art shows, a total of 159 items. These works are now on exhibition until Feb. 15.

The following are the paintings not previously enumerated: "Autumn Landscape," Ben Benn; "Negro Masons," George Biddle; "The Lynch-

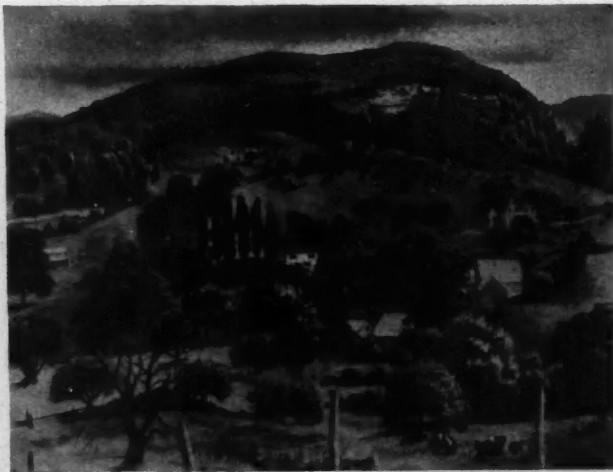
ing," Julius Bloch; "Santa Lucia Mountains," Edward Bruce; "Lower New York—Sunday Evening," John Cunniff; "From the Garden of the Chateau," Charles Demuth; "Girl With Book," Stuart Edie; "Subway Stairs," Bernard Gussow; "Overlabor," Eugene Higgins; "Mrs. Edwin Mitchell," William Morris Hunt; "The Blue Clown," Walt Kuhn; "Victorian Still Life," Luigi Lucioni; "Summer in Pawlet," Herbert Meyer; "The Mountain—New Mexico," Georgia O'Keeffe; "Single Lily With Red," Georgia O'Keeffe; "The White Flower," Georgia O'Keeffe; "Cinerarias and Fruit," Maurice Prendergast; "Woman Asleep," Man Ray; "Green Apples," Jo Rollo; "Head of a Young Girl," Jo Rollo; "Conversation," H. E. Schnakenberg; "River Rouge Plant," Charles Sheeler; "Wiltz at Work," Madeline Shiff; "Family Group," J. B. Stearns; "Hagar," Jennings Toffel; "The Fisherman's Family," Carl Anthony Tollefson; "Still Life," Dorothy Varian; "Rose," Nan Watson; "Self-Portrait," R. G. Wilson.

In addition four provincial paintings by unknown American artists and Thomas Benton's



AT LEFT—"Hudson Street," by George C. Ault. Purchased  
by the Whitney Museum from the First Biennial.

BELOW—"August Landscape," by Lucile Blanch. Purchased  
by the Whitney Museum from the First Biennial.





"Lucia," by Eugene Speicher.



"Astor Square," by Francis Criss.

sketches for the Whitney murals were bought.

The sculpture group includes the works of two Negro artists, "The Blackberry Woman," by Richmond Barthe and "Congolaise," by N. Elizabeth Prophet. Other pieces: "The Road Builder's Horse," Saul L. Baizerman; "Male Figure," Duncan Ferguson; "Standing Figure," Eugenie Gershoy; "Negro Head," James House,

Jr.; "New England Winter," Harriette G. Miller; "Standing Figure," Concetta Scaravaglione; "Whale," Carl Walters and "Torso," by William Zorach.

Artists whose works are represented in the water color and drawing group are: Maurice Prendergast, Jo Rollo, Glenn O. Coleman, Mabel Dwight, Jean Liberte, Bruce Mitchell,

Harry Gottlieb, George "Pop" Hart, Caroline Speare Rohland, George Biddle, Konrad Cramer, Nathaniel Dirk, Frederic Soldwedel, Robert Philipp, Harley Perkins, Thomas Donnelly, Abraham Walkowitz, Julius Bloch, Louis Ferstadt, Eugenie Gershoy, Carl Ruggles, Carl Sprinchorn, H. E. Schnakenberg, George Picken, Gaston Lachaise and Mary S. Powers.

### For Detroit Artists

Florence Davies, urged by readers, wrote an open letter for her page in the *Detroit News* to Clyde H. Burroughs, curator of American art at the Detroit Institute of Arts, in behalf of more representation for Detroit artists.

With the exception of the annual Michigan show, she says, the Institute does not hang the contemporary works of Detroit artists in any of its galleries. Miss Davies tells Mr. Burroughs that she realizes, of course, that it is impossible to have a permanent exhibition of the work of all Detroit artists at the Institute for "it is obvious that you would have to clear out the whole American wing for the sake of the Detroit painters, and we would find our-

selves like the boy who holds the dollar in front of his eye and shuts out the sun, letting little Detroit blot out the universe."

But Miss Davies has another way of "giving the Detroit boys and girls a break." She suggests depositing the pictures in a single gallery in the vaults of the Institute for one year. During this period, 20 or 30 artists could be invited each month to hang one picture each, and in this way she feels it would be possible to get around to every one. Such a system would serve a dual purpose in Miss Davies opinion. "It would give the public the benefit of a new exhibition each month and might serve to keep the painters alert and eager to make a good showing."

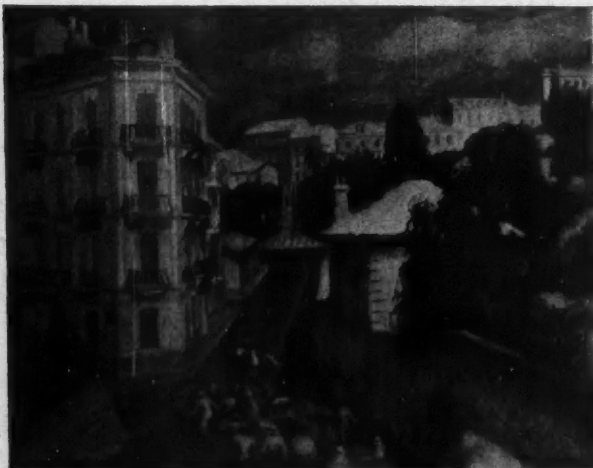
### The Bufano Dispute

Admirers in San Francisco of the sculpture of Beniamino Bufano are still awaiting the decision of that city's art commission on his gigantic black granite statue of St. Francis.

The statue is now being held in a Parisian warehouse because of a long series of disputes, some over finances, some over the sculpture itself. It was hoped by a group of art lovers to erect the figure of San Francisco's patron saint on some prominent height in the city. At the present time the art commission is uncertain as to whether Bufano's completed work is in accordance with the original commission, and its ultimate disposition is now under consideration.

AT RIGHT—"Combing Her Hair," by Isabel Bishop. Purchased by the Whitney Museum.

BELOW—"Fete de Suquet," by William Glackens. Purchased by the Whitney Museum.



## Taps?

The year 1932 marked the downfall of the modernistic movement, according to Royal Cortissoz, long its generous foe, in his resumé of the year's art events in the New York *Herald-Tribune*. This "subsidence of the modernistic furor," he feels to be by far the most significant development in its bearing upon the whole question of aesthetic culture.

"The 'movement' has not, to be sure, completely disappeared," he wrote. "It continues to manifest itself, from time to time, in the world of exhibitions. But a change has come over the color of the modernist's dream. He is no longer sitting triumphant on the top of the 'world,' and, though it cannot be said that there are 'none so poor to do him reverence,' it is undeniable that his public has suffered a certain shrinkage. Pointed stories come out of Paris. Many of them indicate a return to classical ideas in the studios . . . In a discussion of the general situation a knowledgeable Frenchman told me that he thought the *coup de grace* had been given to the movement by the big Picasso exhibition last summer. The Manet show was going on at the Orangerie, and the contrast was too much for the Parisians. They drifted back with renewed sympathy to their old gods. Here also, a little belatedly, the same doubting spirit has arisen. Reoriented by contact with the works of Whistler, Sargent, Duveneck, Homer, Thayer and the like, people have begun to wonder if the 'something' they had been told was in modernism is really there."

Mr. Cortissoz, who is catalogued as New York's sole conservative critic, gives the art world a subtle and sugar-coated "I told you so" in the following paragraph: "Apropos of this new mood I venture to look back over the period of the modernistic hypothesis, from its inception to its decline and fall. I have wintered and summered with it through many a long year, keeping my head, I think, despite the terrific chorus that has enveloped the subject with shouts of indiscriminate applause. It has been with a highly inquisitive eye that I have looked upon the numerous demonstrations that have been made, and, incredible as it may seem to some of my readers, from the start I have never observed one of them save with an open mind and a desire to find whatever was good in it. But I have declined to be bullyragged and have looked with amusement upon what I long ago christened 'bandwagonomania.'"

Tracing the art crisis that brought forth the modern school, the critic stressed at length the traits and influences of the greatest of the Post-Impressionists and the credited father of the movement, Cézanne, because "his ambiguous legend, long after he was in his grave (he died in 1906) put into the air the specious sanction for a fumbling, forcible-feeble mode of producing a picture that was to prove at once the corner-stone and the undoing of modernism."

Mr. Cortissoz said of Cézanne: "It is extremely difficult to strike a just balance between the merits and defects in his work, as I found when I was writing the chapter on him in my 'Personalities in Art,' because his technical equipment lagged so far behind the idea governing his purpose and consequently left that idea obscured. We know that he aimed at the interpretation of the visible world in terms of color, with vague notions of geometric order tincturing his practice. Straying about in his cosmos was a conception of art that his meditative mind, stimulated by the old masters, by Courbet and by Manet, steadily

endeavored to beat out for itself. But the final word was never spoken . . .

"The bold breaking up of the waters which was involved in Cézanne's practice was a good thing in so far as it promoted reaction against what was merely formulistic and barren in the Ecole des Beaux-Arts. But incidentally it landed him on the reef of a kind of impotence and it marooned the *fauves* upon the same precarious rock. They, too, profited by the impulse to seek new paths, the indispensable renovative adventure that periodically reinvigorates the schools. The 'something' aforementioned in their art, so puzzling alike to the inquiring layman and to the disciple who nevertheless thinks that he has solved the problems, lies, as a matter of fact, not so far below the surface. It consists in their freshness and pungency, their functioning as an irritant, their jolting of the complacency into which the conservative painter has often fallen, their stimulating reminder of the everlasting truth that there are always new horizons. Fitfully declared—not by any means always—there is a certain vitality in their work. But accompanied by what sacrifices!

"As for the influence of the modernists, its liberating effects, to which I have freely borne testimony, have been counterbalanced by others of an essentially disintegrating nature. They have invited cheap imitation, the collapse of the art of design, the breakdown of a sound tradition of drawing and the general pervasiveness of crudity and vulgarity.

"I say 'they.' The word is, perhaps, not altogether fair. The blame is to be shared, in generous measure, by those artists and writers who, in a state of fatuous gullibility, have accepted modernism and bolted it whole, as though art had no background, no perspective. Some of them have been, no doubt, sincere enough, but the error of many of them, I fear, is to be ascribed to nothing more nor less than wanton bad taste and unbridled ignorance. To them as well as to the members of the Ecole de Paris we must attribute the full scope of modernism's offending. The self-assertion of the artist giving his ego a joy ride has been matched by the loose thinking of the propagandist. In the consequent widespread vogue of a half-baked aesthetic lies the reason why the declension of modernism is to be hailed as an augury of better things. It presages a wholesome readjustment of values. We will not go 'back to Bouguereau,' to borrow a saying affixed to a recent exhibition of that artist's works. We will seek other, more vital, touchstones. And it is not a bad sign that last season and this winter we have been turning for them to our own older painters. It is interesting to recall that *they* were trained in France, by just such men as Bouguereau, Bonnat, Gérôme, Boulanger and Lefebvre. But they used what they learned competently and nobly, with a deep fidelity to the rectitude of art. They also expressed themselves but they did so through honest craftsmanship and through devotion to a high conception of beauty."

### Knoedler's Close Chicago Branch

M. Knoedler & Company, international art firm, with establishments in the United States, France and England, has closed its Chicago branch. The Chicago gallery, four years old, had been under the management of Thomas Gerrity, long associated with the firm.

### "History of the Soul"

"Through art we are privileged to study the history of the soul"—Arthur Millier in the *Los Angeles Times*.

## About Ben Benton

The *Nation* each New Year presents an "Honor Roll" of "American men and women who during the past year have performed some outstanding public service, have made important contributions to art or literature, or have otherwise added in some distinguished manner to the interest and gaiety of life."

Two artists were singled out, as follows:

Thomas Benton, for his murals, "*The Arts of Life in America*," designed and executed for the reading-room of the Whitney Museum of American Art in New York City. They constitute the most successful current achievement in mural decoration that is genuinely American in feeling and subject matter.

Rex Brasher, of Kent, Connecticut, who has this year completed the monumental task—occupying forty-three years of his life—of sketching and painting all the birds of North America, totalling more than 1,200 species, and has just published the last of twelve volumes containing more than 3,000 plates.

A full account of the Benton murals, and an illustration of one of the most typical, appeared in the 15th December, 1932, number of THE ART DIGEST, and a description of Rex Brasher's achievement was printed in the 1st December number, preceding.

Henry McBride wrote in the New York *Sun*: "When consulted by our esteemed contemporary, the *Nation*, as to the outstanding production for the year in American art I gave my vote for the Thomas Benton murals for the library of the Whitney Museum of American Art. Evidently the majority of the votes went that way, for the Benton murals have since been given that honor. At the same time, in my review of these paintings for the *Sun* of Dec. 10, I made so many reservations in my acceptance of them that the review was generally regarded as a 'slam.'"

Further on Mr. McBride said: "I hold it 'against' Benton that there is too much hearsay about his painting and not enough direct experience. I have already called it 'tabloid,' but, in addition, the caricaturish cowboys, Negro revivalists and Broadway dancers seem to derive from the vaudeville stage and the comic strip rather than from real life.

"I hold it 'for' Benton that his complete absorption in the vulgarities of American life is on a par with all other expressions emanating at present from this country. In literature and music you get the same thing. Why this should be so I don't pretend to say. The life itself is not completely vulgar, but our official reporters not only ignore the nobler aspirants, but even the forceful types. Such a thing as a gentleman is not to be found in our theater nor in our novels. In music the best we do is jazz. Our entire expression comes from what we used to call our 'lower classes.' I don't complain. I merely state it as a curious fact, and that is why, although Benton's murals offend my taste in a thousand ways, I can still accept them as outstanding productions of this our year of grace."

Arthur Millier of the *Los Angeles Times*, commenting on Thomas Craven's diatribe against American muralists and his praise of Benton in the *American Mercury*, said: "Craven is right in scoring the pale romanticism of our academic muralists, but why jump to the other extreme and see only sweat, jazz and gin, as does T. B.?"

### Decides to Take a Chance

"January," said Mr. Loris Lazuli, the noted artist, "was named after Janus, a two-headed dog. I'm going to pat him on both heads."

## Deflated Art Prices

[Continued from page 2]

governed in the law of economics—they are the first to yield in a depression, and the last to recover. In other words, their "cycle" of deflation is longer. By the same token their deflation is deeper. This deflation is now at its lowest point. General business is beginning to improve, slowly but surely. Restaurant owners, merchants, speakeasy proprietors, will testify to this. But prices of paintings, sculptures, prints, antiques and rare books have not begun to ascend. Next season it is fairly certain that they will.

Not very long from now, when the "cycle" of art prices has been completed,—and it is a little longer than the "cycles" of food, steel, and material commodities,—the prices of rare books, old masters, and contemporary art will have come back, and collectors who buy now will profit by it. It is a banal thing for THE ART DIGEST to say it, but they will have the chance of reaping profits of 100 to 400 percent on the money they spend now. And the collector who wisely buys contemporary American art, and picks the artists whose names the future will glorify, stands a chance to reap from 1,000 to 3,000 percent profit. It is a vulgar thing to talk like this, but it has to be said.

Does anybody think that good times won't come again? Does anybody think that prices won't climb from deflation to normalcy and then—once again—to inflation?

How many of our boasted lovers of art know neither the language of aesthetics nor the science of economics?

### "Phoenix-like"

Chicago and not New York is the birthplace of the skyscraper, according to Philip Johnson, director of the department of architecture of the Museum of Modern Art, in his announcement of the next exhibition, "Early Modern Architecture: Chicago 1870-1910," to be opened at the museum on Jan. 18. "Few people realize that on the ashes of the Chicago fire of 1871 there was built the only architecture that can be called truly American," said Mr. Johnson.

"The great names in the building of the frontier city were three architects, H. H. Richardson, Louis Sullivan and Frank Lloyd Wright, who with their followers made the end of the XIXth century the greatest epoch in the architectural development of our country. They created a native product not indebted to English or continental precedent. To these men goes the credit of bridging the gap between the Crystal Palace of steel and glass in London in 1851 and the skyscraper of today. They were the first to take advantage of the shift from masonry to cast iron and from cast iron to steel. This independent American architecture finally succumbed to the wave of classical revivalism which the World's Fair first brought to Chicago in 1893."

Mr. Johnson, who directed the exhibition of modern architecture at the museum last February and March, spent the Summer in the middle west with Prof. Henry Russell Hitchcock of Wesleyan University, collecting information and photographing significant buildings still standing.

### "Whistler's Mother" for Chicago

Whistler's "Portrait of My Mother" will be taken to the Art Institute of Chicago for the Century of Progress Exposition, opening next June. Loaned by the French Government from the Louvre, the painting is now on view at the Museum of Modern Art in New York.

## Rockefeller Center Gulps Down a Camel



Two of Leo Friedlander's Limestone Panels for Rockefeller Center Representing "Television." At Left—"Transmission." At Right—"Reception."

In spite of the action of Roxy (S. L. Rothafel) in banning three nude statues by Zorach, Laurent and Mrs. Lux at the Radio City Music Hall, Rockefeller Center will not be without its examples of that sort of art. Leo Friedlander is to be the happy artist who is to supply the deficiency, and he will do it in a big way, with four enormous sandstone sculptured panels, each 16 feet high by 9 wide, which will be placed, two each, at the north and south portals of the 70-story RCA Building. Although they will be placed 40 feet above street level, he who runs may pause and look at a fairly easy angle from the other side of the street. Even John S. Sumner, enemy of vice, can take a peep if he feels like it.

Mr. Friedlander's two panels at the north entrance will symbolize "The Spirit of Radio,"

those at the south entrance will represent "Television." The latter are herewith reproduced. The one at the left is "Transmission," the spirit of which sends over the waves a triple design depicting the dance. The companion panel is "Reception," which brings the dance to the spectators, typified by a listening mother and child.

Mr. Friedlander, born in New York City, was the winner of the Prix de Rome for 1913-16. He studied at the Art Students League in New York and afterwards at the Ecole des Beaux Arts in Paris.

Other sculptors and painters who have been commissioned to decorate the RCA Building are Diego Rivera, Jose Maria Sert, Frank Brangwyn, Lee Lawrie, Barry Faulkner and Gaston Lachaise—an internationally representative group.

### Findlay's Chicago Branch

The Findlays of Kansas City, a family which has been dealing in art since 1870, have opened a branch gallery in Chicago, designed to be one of the finest art establishments in the city. Walstein C. Findlay, Jr., son of the present head of the firm and grandson of its founder, will be in charge of the Chicago galleries. The father will travel between Chicago and Kansas City, where the parent galleries will remain.

"It was William W. Findlay," wrote C. J. Bulliet in the Chicago *Daily News*, "who found and proclaimed Frederic Remington to the world. Remington was a Kansas City 'business man,' who couldn't make his 'business' quite go. He dabbled in paint, buying his pigments and brushes from Mr. Findlay's young gallery and supply house. One day he brought bashfully three of his 'amateur attempts' into the place. Mr. Findlay not only got enthusiastic himself, but sold the pictures. A little later Remington, encouraged, went to New

York, connected with Harpers as an illustrator, and rose rapidly to fame.

"Some such service as this William Findlay's son and grandson dream of doing for Chicago artists."

### The Women's Annual

One of the features of the 42nd annual exhibition of the National Association of Women Painters and Sculptors, at the Fine Arts Building, New York, Jan. 16 to Feb. 5, will be two sculptures by Malvina Hoffman, who has just returned from the Orient where she has been gathering material for her commission of 110 figures of racial types for the Field Museum of Chicago. There will be a black marble mask of a Javanese dancer and a bronze figure of a Mongolian dancer.

This year twelve prizes will be awarded at the exhibition, twice as many as ever before. The association has nearly 1,000 members from 40 states.

## Victorians, Maligned by Moderns, Get a Rehearing at Philadelphia



Section of a Philadelphia Dining Room of the 1850's.

"We have been making fun of the art of our grandfathers without looking at it," stated Philip N. Youtz in his announcement of the Victorian show at the Pennsylvania Museum of Art. "The same thing happened two generations ago when much of the finest Chippendale furniture went to the woodpile as too ornate, and the paintings of the XVIIIth century were sold for a song," he continued. "It is time to see again what Victorian art was really like."

Art from the time of the Crystal Palace, 1851, of the Centennial, 1879, and the World's Fair, 1893, is on view in the newly inaugurated contemporary galleries on the museum's first floor, until Jan. 30. The exhibition is part of a program of public activities financed by the Carnegie Corporation. The first gallery, closely hung with paintings, presided over by the

great coronation portrait of Queen Victoria by Thomas Sully, lent by the Society of the Sons of Saint George, gives the effect of a Victorian parlor; the second is treated as a Philadelphia dining room of the fifties, with two rich white marble mantels holding prominent places; a third represents a bedroom of the later Victorian period.

The story-telling picture beloved of the Victorians and disdained by modern critics has never lost its hold with the public, contends Mr. Youtz, curator of exhibitions at the museum. Touching this point is the inclusion in the exhibition of such a popular favorite as "Breaking Home Ties" by Hovenden, which was one of the most admired American pictures at the World's Fair in 1893, lent by the estate of the late Charles C. Harrison, who bought it at the time. An authentic cross-

section of Victorian taste in pictures is offered by those of the Wiltach Collection, bequeathed to the museum by Anna P. Wiltach in 1873. The preference was largely for the German Dusseldorf school and for their American disciples, with sentiment and human interest a plenty. Examples are "Return from the Christening," "The Old Count's Birthday" and "The Widow" at her devotions. Elsewhere are favorites of a little later day, such as Perreault's "The Bather," exhibited by the French Government at the Centennial and lent by Miss Anne Knight; a Madonna by Bouguereau; "Beatrice" by Jules Lefevre and a Tennysonian subject, "Elaine," by Gabriel Ferrier. Two white marble statues, "La Premiere Pose" by Howard Roberts and "The Lost Pleiad" by Randolph Rogers, flank the Sully in the first gallery.

About the first two galleries is placed furniture of rosewood and walnut: gracefully curved sofas, wasp-waisted chairs, whatnots, marble-topped tables and cabinets. The second room is largely installed with walnut furniture from the shop of Daniel Papst, a Philadelphia cabinet-maker of the 1860's whose superb craftsmanship created a steady demand for his work. The bedroom furniture is a famous suite made by Charles Locke Eastlake, the dictator of taste in the seventies, for the late William T. Carter of Philadelphia and given to the museum by Mrs. Carter.

Standing in groups in the galleries are figures in true Victorian costumes, so vividly recalled in some of the latest fashions of the present day. The genuine Empress Eugenie hat may be seen, as well as hoop-skirts, bustles and crinoline. Wedding dresses of the bottle-necked beauties of the forties vie with ruffled bodices of the eighties.

Among the lenders to the exhibition are: Mr. and Mrs. George Brooks, Mr. and Mrs. Francis T. Chambers, Jr., Dr. and Mrs. Henry Middleton Fisher, John S. Jenks, Mrs. Samuel J. Reeves, Miss Caroline Sinkler, Mrs. Samuel M. Wright, Miss Sophie Cadwalader, Mrs. Frank Tracy Griswold, John Cadwalader, Miss Susan B. Pennebaker, Mrs. Beauveau Borie, Arthur H. Lea, Mrs. Charles E. Ingersoll, the Philadelphia Public Library.

### Carrier-Belleuse Dies

Pierre Carrier-Belleuse, veteran French painter, died in Paris on Jan. 1, at the age of 81. The son of Ernest Carrier-Belleuse, noted sculptor, he studied under Cabanel and Paul-Victor Galland, laying the foundation for a career which created a vast number of paintings in oil and pastel. Historical subjects, dancers and nudes were favorite sources of inspiration for Carrier-Belleuse. Numerous official honors came to him, including the presidency of the International Society of Painting and Sculpture and the ribbon of an officer of the Legion of Honor.

The artist is best known to Americans for his "Le Pantheon de la Guerre," a 396 by 45 foot panorama of the world war, which was brought to the United States in 1927 for exhibition throughout the country under the auspices of the Thomas Jefferson Memorial Association. He worked on this great task in collaboration with Francois Gorguet, along with twenty other artists, who, like himself, were incapacitated from active war duty. In it are contained portraits of the Allied generals, heroes and statesmen, with a plan of the Western Front in panorama as the background. Under the supervision of Mrs. W. K. Vanderbilt, the vast canvas was dismantled in March, 1927,

and rolled upon a huge spool for shipment to the United States. In November, 1931, the painting was bought by a group of Washington, D. C., art lovers for inclusion in the George Washington Bicentennial.

### "Primitive" Sells 19 Pictures

A. L. Pollock, 67-year-old Chicago "primitive," has just closed a one-man show at the Katz Little Gallery, Chicago, from which he sold 19 paintings. This constitutes a record for this gallery, and perhaps for any Chicago artist in any gallery.

C. J. Bulliet of the Chicago *Daily News* likened Pollock to the Douanier Rousseau. The buyers, he wrote, have been "sophisticates," just as were "the buyers in Paris thirty years ago of the 'primitive' paintings of the Douanier Rousseau. Pollock is not yet for the 'generality'—and by 'generality' we mean the tortoise-moving public museums, including the Art Institute of Chicago, as well as the cautious rich who buy only after Paris and London have approved. . . . Moreover, in actual cash his pictures are bringing more than those by Cézanne, Claude Monet, Van Gogh and the Douanier Rousseau when hardy Parisians began to buy."

### Fromkes' Gift to Spain

Fourteen portraits of eminent men of Spain by the late Maurice Fromkes have been accepted by the Spanish Republic as a gift of the artist and widow, and will form the nucleus of a national portrait gallery in Madrid. Although Fromkes was a native of Poland and had lived and studied in America, he took up a permanent residence in Madrid about twelve years ago.

The portraits are now historical, in the light of the recent revolution in Spain. Fromkes painted them between 1928 and 1929, after which they were shown at the Milch Galleries, New York. One is a likeness of the Duke of Alba, relative of Alfonso. Others are of Miguel de Unamuno, philosopher and anti-monarchist; Prof. Manuel B. Cossio, critic; Altamira, historian; Dr. Lafora, eminent surgeon; Salvador de Madariaga, internationalist and politician; Victorio Macho, sculptor; Perez de Ayala, writer and now ambassador to the Court of St. James.

### Malnutrition

There are altogether too many anemics in the arts.—*Le Baron Cooke.*

## "Huge Mistake"

As an experiment the Michigan Artists and the Society of Independent Artists are holding a joint annual exhibition at the Detroit Institute of Arts until Feb. 1. Consisting of 755 paintings and 61 pieces of sculpture, the exhibition is not only the biggest ever held in Michigan, but Herman Wise, critic of the *Detroit Free Press*, says it is also a huge mistake.

Wise feels that the mistake lies in the fact that it is a no-jury exhibition and that for the price of \$1 "any artist, sign painter, ditch digger or clown," has been permitted to enter one large painting or two small ones.

"True, Michigan Artists' juries in the past have caused disappointment and wonder and have made numerous mistakes," continues Wise. "But all the mistakes of the years past, when brought together, cannot possibly match the colossal blunder of the present exhibition. The entire undertaking is a mistake. Instead of being educational or entertaining, the exhibit serves to prove one thing—that experienced persons, experts, are vital to the success of an art exhibit.

"If the Independents, here and elsewhere, have no use for juries, or for what juries may represent, than it is all very well. Let the Independents go on as they have in other years and let the Michigan Artists exhibition be returned to its former methods. . . . Certainly the Michigan Artists have yielded everything in the present instance. The one chief difference between the two groups has been the employment of a jury. This the Independents have succeeded in doing away with, and in turn have been invited to show at the Institute. In effect, it has been a double-barrelled victory for the Society, which until now has been exhibited elsewhere.

"The business of making a laughing stock of the work of capable men and women who are represented in the exhibition is too serious to be ignored. The present effort is just twice as faulty as either of the annual exhibitions, taken alone. It enlarges the injustices to the bursting point and can only hasten the downfall of that which is undesirable. . . . It is hoped that this year's exhibition will have the good effect of establishing higher standards for both the Michigan Artists and the Independents, whether they show alone or together in the future."

Another critic who feels that the "Detroit experiment" was a failure is Florence Davies of the *News*. "Well, we hope they're satisfied," she wrote. "They got what they wanted, these Independents, and we hope that they are going to like it. But liking the Michigan show . . . is going to be a large order. Size doesn't mean anything at all, except possibly a headache. But just as a show doesn't gain anything by being big, neither should it lose for those observers who have patience, discrimination, a strong physique and have never suffered from fallen arches. . . . The show offers a dramatic object lesson in just what the juries have been doing all these years. Doubtless they have made some mistakes. But at least one sees now that they cleared out the obvious rubbish. . . . Even so, the present show with its acres of misapplied paint is going to be one of the most stimulating affairs ever held in the Detroit Institute of Arts."

Clyde H. Burroughs, secretary of the Institute, in writing of the two shows, sounded a prophetic note in the foreword to this year's catalog: "If this democratic experiment proves satisfactory and if the reaction of the public

## Visitor Steps From Modernity to Antiquity



Room From a Swiss Villa of 300 Years Ago.

A 300-year-old Swiss room with its equally antique furnishings, which were transported from Switzerland to the Toledo Museum a few years ago, has been moved to a new setting in the Museum's recently completed West Wing, one of its two huge additions which more than triple the institution's size. The room originally formed part of the "Villa Solitude" on the shore of the lake at Zurich. Stepping into it from the galleries of the museum, the visitor goes in one stride from modernity to antiquity, the room and its furnishings being arranged exactly as they were when the occupants of the Villa lived in it. Lighting effects installed behind the mellow-hued translucent window panes lend the illusion of bright Swiss sunlight flooding the low ceilinged nooks and glinting from the brightly colored tiles of the

great ornamental stove [see reproduction].

When the "Villa Solitude" was demolished several years ago, this room and its contents were acquired by Mrs. Nettie Poe Ketcham and presented to Toledo. The walnut panelling of the walls and ceiling was carefully taken apart, the quaint bottle windows removed, the great tile stove dismantled and, together with a table even older than the room, chairs, a cradle, a book case with several hundred old volumes and various household utensils shipped to the United States. Interior alterations of the museum, new arrangements of its gallery plan and the additional space made available by the \$2,000,000 wings, made it necessary to once more take apart and re-assemble what had been built so carefully and solidly in Switzerland 300 years ago.

is favorable, the no-jury plan may be continued. If not, the Society of Independent Artists and the Art Institute can resume their separate activities as before."

Mr. Burroughs, writing in the *Detroit Saturday Night*, expressed the opinion that the general public is thoroughly enjoying its first Independent show in the museum. "Every visitor to the exhibition," he wrote, "will be his own judge as to what is art. At the reception and opening view more than 1,500 visitors mingled in the galleries. . . . The pictures were piled one over the other to the height of 16 feet. . . . Yet with all this multiplicity of interest it was the impression of this writer, from conversations with many of those present at the opening, that the public found more of human interest and æsthetic pleasure in the current show than in many that have gone before."

Three of the four prizes have so far been announced. The Scarab Club gold medal went to Walt Speck, prominent Independent, for his painting of studio interior. The Founders Society award, made by the trustees, all of them laymen, was won by Alexander Flynn, classed as a conservative, for "Canta Andaluz," a Spanish girl strumming a guitar. The Hal H. Smith etching purchase prize was given to C. Edmund Delbos for his landscape, "On the Rockport Road." The Modern Art prize, given by Robert H. Tannahill, will be awarded later.

## Old Bulgarian Folk Art

A collection of Bulgarian antique folk embroidery, some of which dates back 300 years, is on view at the Roerich Museum until Feb. 13. The collection was arranged for America by Velko M. Baboff, director of the Bulgarian Gallery of Fine Arts.

More than 800 motifs are embodied in the various pieces, which have been assembled from parts of national costumes, such as dress and shirt borders, sleeves, cuffs, collars, aprons and head ornaments. Many of the gaily colored designs, carried out in shades of red, yellow, blue, brown and purple against a natural linen background, are symbolic in nature. The designs, skillfully matched and sewn together, have been made into attractive tapestries, covers and wall decorations.

The ancient custom of preparing dyes from herbs and plants gathered by the women in the fields, to be used in treating homespun wool, is practically extinct today. The state of preservation and the richness of the colors created by these women is considered remarkable.

## Of Moment to Him

"I am so glad," said Mr. Lapis Lazuli, the noted artist, "that the new administration is against a sales tax."

## Moderns, Outnumbered, Take Majority of Prizes in Chicago Show



"Pink House," by Francis Chapin. Awarded the Logan Purchase Prize of \$750.



"Philosopher," Boris Gilbertson. The Joseph Eisendrath Prize.



"Crucifixion," by Jan Fabion. Awarded the William and Bertha Clusmann Prize.

The 37th annual exhibition by Artists of Chicago and Vicinity, being held at the Art Institute until March 5, was selected by a novel two-jury system. A conservative jury, composed of Edgar S. Cameron, Rudolph Ingerle and Pauline Palmer, picked approximately 120 of the painting exhibits; a modern jury, Francis Chapin, Louis Ritman and Flora Schofield, selected 104 examples. The exhibition, therefore, contains a slight preponderance in favor of the so-called conservative wing. It was one of the conditions that each artist had to name on the entry card the jury he desired to judge his work. The sculpture selections were made by Alfonso Iannelli, Sylvia Shaw Johnson and Emil Zettler. The sculpture jury voted with the two painting juries in awarding the numerous prizes.

In the following listing of the prize winners, the quoted remarks are from the press announcement of the Art Institute. The Mr. and Mrs. Frank G. Logan purchase prize (\$750), to "Pink House" by Francis Chapin, awarded by the Painting Committee of the Trustees. "This is a convincing document of a Chicago street showing an old three-story pink brick house with dilapidated neighbors, and with

pedestrians passing in front." The Mr. and Mrs. Frank G. Logan prize (\$500), to Laura van Pappelendam for "Long Haired Cactus," awarded by the Painting Committee of the Trustees. "A painting done in old Mexico. The cactus is known as the 'Hermit' or 'Old Man.' A large plant of the banana variety is an important accessory."

The Mr. and Mrs. Jule F. Brower prize (\$300), to "Winter With Flowers" by Jean Crawford Adams. "This shows a typical modern approach to a well-thought-out design of flowers." The William Randolph Hearst prize (\$300), to "Portrait" by Olga Chassaing. "A strong, vivid portrait in sculpture, with pose and features suggesting the busts of Beethoven." The William and Bertha Clusmann prize (\$200), to "Crucifixion" by Jan Fabion. "A modern treatment. The emotional content is suggested by the black-robed women about the suffering Christ on the cross." The Joseph N. Eisendrath prize (\$200), to "Philosopher" by Boris Gilbertson. "A carved wood head, greatly elongated, highly decorative, with a stylized design." The Harry A. Frank prize (\$150), to "Two Girls" by Constantine Pougialis. "Mr. Pougialis is a young Greek of great

promise. His painting may be termed a modernized classical composition, rich in low color tones." The Clyde M. Carr landscape prize (\$100), to "Street" by Aaron Bohrod. "A brilliant street scene." The Chicago Woman's Aid prize (\$100), to "Stone Figure" by Louise Pain. "Thoroughly modern in conception and execution." The Chicago Woman's Club prize (\$100), to "Circus Scene" by Rifka Angel. "A creative work of intriguing color, thoroughly individual in its approach." The Municipal Art League prize (\$100), to "Portrait of Arthur Cummins, Jr.," by Karl A. Buehr. "A meticulously painted portrait, showing thorough knowledge of character portrayal." The Robert Rice Jenkins Memorial prize (\$50), to "Portrait of a Young Girl" by Robert Joy Wolff. "A head modelled in plaster and treated with a rich patina."

It will be seen that, while the conservatives outnumbered the moderns, the latter carried off the bulk of the prizes. The gold medal of the Association of Chicago Painters and Sculptors is yet to be awarded, and the Municipal Art League purchase prize of \$200 will be selected by post card ballot. (They will be printed in a later issue.)

### Communism and Art

In the *New Masses* the Soviet commissar of art and education, Lunacharsky, discussed "Marxism and Art" and from it the *Nation* quotes a paragraph which, it says, "the Calvinist of Communism might well read with alarm:

"It is possible to find in a decadent work of art a marvelous combination of color, line, or sound; it is possible to find in a degenerate work of art something which is very useful from the technical point of view. Similarly, in a monumental building permeated with the slave-holding spirit of some despot we may find magnificent proportions which are the product not only of despotism but also of the mightiest forms of mass-organization. The Marxist can thus learn something from every work of the past. . . ."

The *Nation* comments: "It is obvious, then, that the Communist need not disregard the decadent works of the past. He may learn from them and he may learn also—it would at least appear—from equally decadent works of the present. But if this principle be granted, then the Communist may range through all literature

as freely and joyously as the veriest aesthete if he will only remind himself from time to time that he is doing so for a good Communist purpose. It was exactly thus that the Christian church solved the problem of classical literature, and it was because it did solve it in this way that the church became the preserver of the great pagan classics."

### Castagno, Cuban Painter

Cuba is lacking in an artistic history, and Gabriele Castagno, aged 30, a scion of one of the island's oldest families, is regarded as almost his country's first native artist. His work is now being introduced to New York, at the Arden Galleries from Jan. 18 to 28, under the sponsorship of Mrs. Grant Mason, Jr., and under the official patronage of President Machado and a group of prominent Americans.

Senor Castagno derived the subject matter for his paintings from the farmers, peddlers, cafe idlers and children by whom he is familiarly surrounded.

### Art for Birmingham

Carrying out the intention of Sir Henry Barber, his widow has given securities yielding an annual income of approximately £12,000 to Birmingham University. The income is to be used for the erection of an Institute of Fine Arts, which will include exhibition galleries, and for administration expenses, including salaries of the director and staff. The remainder will be devoted to the purchase of works of art, including old masters, furniture, tapestries, needlework, lace, manuscripts and fine books.

Lady Barber eventually will donate her own rich collection of works of art, and make further provision for scholarships. Indicative of the standard to be maintained is the specification that only such works shall be bought as might be accepted for the National Gallery in London or the Wallace Collection.

The *London Times* said that Lady Barber's bequest will make the Institute one of the most outstanding in England with a department of fine arts comparable to those at Oxford and Edinburgh.

## Maillol's Art

The Brummer Galleries of New York, ideally appointed for the showing of sculpture, are presenting a retrospective exhibition of the work of Aristide Maillol until Feb. 8. Nearly two score examples, covering the artist's entire career, together with a group of his carefully finished drawings, comprise an exhibition that, to quote Royal Cortissoz, New York *Herald Tribune* critic, is "as impressive as it is comprehensive."

A. Conger Goodyear, who just six years ago brought a collection of Maillol's works to America for an exhibition, also at the Brummer Galleries, wrote a most sympathetic appreciation, which serves as a catalogue. Maillol's forms he spoke of as "aglow with the passion of great music," and his female figures as "the potential mothers of humanity." "In them," he said, "is the love of living and of giving life. They bear the message of Walt Whitman's poems—the divinity of the human body. Their voluptuous innocence quickens our belief in the quality of humanity."

All the critics remarked at the 70-year-old sculptor's aversion to titles. Edward Alden Jewell of the New York *Times* wrote: "So far as Maillol is concerned, nothing could be of less importance than a title. He is not interested in titles; does not cater to ephemeral popular tastes. This beautiful work is dateless, and its habitat cannot be bounded by our geographers. In one sense, too—art is always a product of time and place, let those who choose argue to the contrary. Maillol is a French sculptor, and his era is the twentieth century. But he transcends the resounding battles of the 'schools,' how serenely! There is a memorable stillness in these forms. It betokens the repose that in essence must irradiate all art deserving to be called art of lofty significance."

"Maillol," wrote Mr. Cortissoz, "is a Frenchman using with singular spontaneity a Greek idiom which he has made his own. As Octave Mirbeau has said, in his rather dithyrambic brochure, he has 'le genie de la sculpture,' and it flows quite naturally into his art. This is the more surprising when it is realized that he began life as a painter, studying in the early '80s at the Ecole des Beaux-Arts, under Cabanel, of all men in the world. He did not tackle sculpture until he was forty. Then he seems to have fathomed some of its mysteries almost at a stroke. . . ."

"As a rule he is a sculptor of force, whose statues are embodiments of a throbbing vitality, significant of a kind of earthy primitivism. He is not a master of design. One of his panels in relief, the spirited 'Desire,' is well enough composed, but on the whole he seems the thoughtful observer rather than the inventor of new and felicitous patterns, lifting to a higher power the figure of some peasant-like model instead of drawing upon his imagination for the attitude, and the traits, to be given to a subject. No matter what the titles of these sculptures may be they remain not illustrations to Olympian dreams but transcripts from life, seen with a moving sincerity and executed with power. They are far indeed from the chill atmosphere of academic formulas. They breathe, instead, of true creative energy."

### He Designed the Petit Palais

Charles Girault, architect who designed the Petit Palais des Beaux Arts and the Grand Palais for the Paris Exposition in 1889, is dead at the age of 82. The Petit Palais, situated on the Champs Elysees, now houses Parisian art, and the Grand Palais is used for big art exhibitions—and horse shows.

## Hollywood Murals

The movie stars in Hollywood are given a free Cook's tour with Haldane Douglas's "round-the-world-with-the-movies" mural paintings at Fox's famous Cafe de Paris. There are also many stars who are wondering why Douglas "immortalized" Janet Gaynor and Will Rogers with actual portraits, leaving out many of the more famous stars.

Arthur Millier of the *Los Angeles Times* described the creation of the murals, saying: "The latest addition to California's growing roster of wall paintings, was conceived when Winfield Sheehan, producer, looked upon the Cafe de Paris's walls and perceived they were bare. 'Let there be life!' commended Sheehan. 'Let there be life!' reiterated 70 assistant producers down the echoing corridors."

But when Douglas started to put in some Chicago gangsters and a suggestion of Reno, Sheehan cautioned, "Well, not too much life." Many other changes also took place. The comedy in Berlin and Madrid had to be toned down and then there was the classic battle between the British and the French experts when Douglas put a gorgeous battleship under the noses of Landseer's Trafalgar Square lions. "Mon Dieu!" cried the French expert, gazing at undefended Paris. "Perfidious Albion with a dreadnaught and Paris without a single poilu! France demands security!" He wanted a whole army with a battalion of Senegalese thrown in for good luck, but Sheehan restored the balance of power by disarming both nations.

"The idea scheme of these murals, which decorate 2,160 square feet of wall, is to journey without leaving your lunch seat, round the world, touching at the most important motion picture distributing centers," continued Millier. "The artistic scheme sticks to flat, gay colors and a purely decorative treatment spiced with humor. From Hollywood we speed to Chicago to find stockyards and Will Rogers. Montreal and the mountains come next, and then New York, skyscrapers, ships and the Goddess with her torch and not a speakeasy in sight."

"On to London—the life guards and over the channel in a beautifully managed flight of planes to Paris and high life. Madrid has a grand bullfight. Next we swim with decorative fishes to Rome, seen as a handsome architectural grouping, and take plane again for Berlin, with beer, a Zep and a robot. In Budapest we touch primitive life—a shepherd and the anciently dreaded invaders, while Moscow we find in the throes of winter and the five-year plan."

"Zip—we are in Rio de Janeiro. Put-put and here is Buenos Aires with dancing and polo. Now all aboard a charming side-wheeler for the long cruise to Sydney, Australia, and then a dip into the Orient for Shanghai and Tokio. There is Janet Gaynor in a bathing suit riding a surf board in Waikiki, and in a flash we are back into good old Hollywood."

### Orpen in Memorial Show

Canvases by Sir William Orpen entirely fill three galleries and his sketches fill another gallery at the commemorative exhibition of the works of 14 academicians who have died in the last 12 years, now being held at the Royal Academy in London. The paintings and drawings show Sir William's work from his student days at Slade through his war time and peace conference studies to his last portraits.

Other artists represented include David Muirhead, H. S. Turke, Maurice Greiffenhagen, Charles Ricketts, Charles Sims and H. H. La Thanghe.

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## Out of Iowa Comes Another Landscapist



"Sleeping on the Hill," by William C. Palmer.

William C. Palmer, a native of Des Moines, who has studied art several years in France, gave his first New York exhibition at the Midtown Galleries, with a dozen canvases presenting "the American scene" as it appears in Iowa, thus rivalling Grant Wood. Some of the critics were of a mind that his interpretations were too universal for Iowa, though they praised the power of them.

"The style he has chosen," wrote Malcolm Vaughan in the *American*, "despite his cosmopolitan experience, is a combination of naïveté and primitivism. . . . His panoramas of plains give us no breath of our prairies; they are but rolling flatlands of any country. His creeks and pastures are neither local nor universal. His trees, though they take root in Iowa, unfurl their branches in the tradition

of the French painter, Derain. His rhythms of the soil sing not of Iowa, but echo the rhythms of a New York art teacher, Kenneth Hayes Miller."

The *Herald Tribune* thought otherwise: "Mr. Palmer takes the observer to his home state of Iowa, a not especially picturesque region from the painter's point of view. However, his approach to the unspectacular, rolling countryside, marked off with the detail of trees, fences and wide expanses of cultivated fields, manages to gain something bordering on romantic interest. This is due in part to the sense of rhythm and movement which he imparts to the form of a tree or the shape of a cloud, or to the intensity of light and shadow contrast, with which in his modest way he invests his landscapes."

### A \$50,000 Art Theft

Thefts of works of art are becoming numerous. If they are not curbed, collectors will soon begin to hesitate to loan their treasures to museums.

A collection of Persian art of the XVIIth and XVIIIth centuries, lent to the Plainfield (N. J.) Public Library by Dr. A. D. Yuseff, New York collector, was stolen from the art gallery on the second floor of the library. Valued at \$50,000, it included early Persian manuscripts, prayer rugs, shawls, etc. Paintings and other art objects in the permanent collection of the gallery were not disturbed.

### Juno in a Brick Pile

A marble statue found in the excavations of the Largo Argentino, in the center of Rome, has been identified as that of Juno by several commissions, including the Pontifical Commission of Archaeologists.

The statue was found face downwards amid a heap of ancient bricks and mortar near a small round temple, which the Pontifical Commission believes to be one of the missing temples of Juno dating back to the Roman Republic. The commission suggests that this statue of Juno be placed in its restored shrine instead of in a museum.

## Facts About Taos

The Cronyn & Lowndes Galleries, New York, are exhibiting, until Jan. 22, paintings by a group of Taos artists, a colorful showing representative of the New Mexico colony, its life and surroundings. The artists included are Ernest Blumenschein, Mary Frederikson, Douglas Parshall, Walter Ufer, Oscar Berninghaus, Charles Berninghaus, Victor Higgins, Andrew Dasburg, Eleanore Kissel, Dorothy Brett, Ward Lockwood, Kenneth Adams, John Henry Sharp, Caroline Pickard and Frank Tenney Johnson. A number of paintings of Florida Seminole Indians by George Pearce Ennis augment quite appropriately, the Taos canvases. Concurrently, the print department is showing a selected number of Taos etchings and lithographs and a group of 16 etchings by Ralph Boyer, illustrating various views of New York's Little Church Around the Corner.

The Taos exhibition brings to mind the interesting history of this famous Southwestern art colony. The discovery of Taos has been generally credited to Herbert Phillips and Ernest Blumenschein, but these two now gracefully yield the honor to John Henry Sharp. Sharp had been visiting and painting in Santa Fe, eighty miles away, and had heard glowing tales of the beauty and charm of Taos. But in those days it was a difficult and dangerous trip. Having planned to spend a year in Paris, Sharp took his hearsay and enthusiasm abroad. There he met Phillips and Blumenschein and told them about what he had heard. A year later these two happened to be in Denver, negotiating for a covered wagon to go South to find the land of which Sharp had spoken.

They tell the story of a broken wheel and a coin flipped to decide which of the two would take the wheel to the nearest settlement and which would make camp and guard the invalid wagon. Blumenschein lost the toss, while Phillips made cautious camp, thinking of traditional horse-thieves. It was several days before Blumenschein returned with the mended wheel and the news that the nearest town was Taos!

Today the two artists have adobe studios in Taos, Indian in architecture but old Spanish and Indian in furnishings. Sharp joined them a year later, establishing his studio in an old penitentes chapel, supposed to be haunted by victims of religious mania buried beneath its floor. The next to settle there was E. Irving Couse. Walter Ufer came in search of health and found it. From this group dates the artist colonization, which has made of Taos an art colony comparable with Santa Fe, New Hope, Woodstock and Provincetown. Museums and private collections all over the country contain distinctive Taos paintings—glimpses of Indians, pueblos, spreading desert or cultivated fields, canyons and mesas and the turquoise blue of New Mexican skies.

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## 45 States in Show

W. D. Peat, director of the John Herron Art Institute in Indianapolis, departed this year from the usual plan for its annual exhibition of American oil paintings. Instead of inviting pictures from well known artists in the larger art centers, Mr. Peat undertook to pick one worthy artist in each of the 48 states and obtain one picture from him to locally represent "the American scene."

According to Lucille Morehouse in the Indianapolis *Star* his efforts were crowned with singular success. The two upper galleries of the Institute are now hung with paintings from 45 of the states. Only Arkansas, Idaho and North Dakota are unrepresented. In one case, that of North Carolina, where no resident artist could be obtained, a painting by Clifton Wheeler, painted there, was shown.

Mr. Peat stated that this exhibition was assembled to "show, if possible, the spirit underlying the work which is being produced in our different American communities. . . . The immutability of New England, the romance of the South, and the drama of the West intermingle as they seldom do in our contemporary exhibition." The "American Scene Exhibition" abounds with contrasts, in Mr. Peat's opinion, due to the variety of subject matter as well as technical methods, which range from careful, academic work to "bold post-cubistic compositions."

The states and artists represented are:

Alabama, J. Kelly Fitzpatrick, "Alabama Autumn"; Arizona, Mary Russell F. Colton, "Valley of the Little Painted Hills"; California, Charles Reiffel, "Mountain Road"; Colorado, Virginia True, "Loneliness"; Connecticut, Charles Davis, "Bonfire"; Delaware, Henryette Stadelman White, "Old Bridge on the Brandywine"; Florida, Max Cohen, "Florida Landscape"; Georgia, W. nonah Bell, "Georgia Landscape"; Illinois, Ruth van Sickle Ford, "State Street"; Indiana, William Forsyth, "Edge of Autumn"; Iowa, Grant Wood, "Fall Flowing"; Kansas, John Stuart Curry, "Storm Over Missouri River"; Kentucky, Paul Planchke, "Kentucky Tenant Farm"; Louisiana, Clarence Millet, "Antique Shop"; Maine, Alexander Bower, "The Maine Coast"; Maryland, Harold H. Wrenn, "Harbor, Baltimore"; Massachusetts, Ross Moffett, "The Seiner"; Michigan, Zoltan Sepeshy, "Plant No. 2"; Minnesota, Dewey Atkinson, "Old Hotel"; Mississippi, Marie A. Hull, "Negro Cabin"; Missouri, W. Herndon Smith, "Missouri Landscape"; Montana, Anton Piers Fabrick, "Below the Tetons"; Nebraska, Robert Glider, "Transparent Shadows"; Nevada, Mrs. P. E. Groesbeck, "Nevada Landscape"; New Hampshire, Chauncey F. Ryder, "Monument Mountain"; New Jersey, Henry Eddy, "Autumn in New Jersey"; New Mexico, Ernest Blumenschein, "The Lake"; New York, Ernest Pione, "Excavation for Radio City"; North Carolina, Clifton A. Wheeler, "Carolina"; Ohio, Henry Keller, "Side Street in a Snow Flurry"; Oklahoma, Doel Reed, "Oklahoma Landscape"; Oregon, Edward Sewall, "Eastern Oregon"; Pennsylvania, John Polinsbee, "Shad Fishermen"; Rhode Island, Antonio Cirino, "New England Autumn"; South Carolina, Fanny Mahon King, "Path by the Lagoon"; South Dakota, Charles T. Greener, "The Old Hay Road"; Tennessee, Charlotte Gailor, "Black Walnut Tree"; Texas, Watson Neyland, "Farm Shed"; Utah, B. F. Larsen, "The Y Mountain"; Vermont, H. E. Schnakenberg, "The Wheatfield"; Virginia, Berkeley Williams, "White Oak Powhatan County"; Washington, Kamekichi Tokita, "Houses"; West Virginia, Virginia B. Evans, "At the Foot of Indian Knob"; Wisconsin, Peter Rotier, "Wisconsin Farm"; Wyoming, Mrs. R. J. Dolph, "Canyon Walls".

Although it was Mr. Peat who arranged the

## Artist Attacks Demon Rum and Wins Prize



"Light Wine," by John Law Walker. Awarded Prize for Best Figure Painting.

At last an American artist has been found who is willing to tilt a lance with Demon Rum. He is John Law Walker of Burbank, Cal., and his assault on Repeal, bearing the title of "Light Wine," has been awarded the prize for the best figure piece in the Sixth Annual Exhibition of California Artists at the Pasadena Art Institute, which will continue until Feb. 1. The jury was probably actuated not

at all by the propagandizing element in the picture, but rather by its excellences of composition and color, which have been praised by the local critics.

The landscape prize went to "Copper Tariff, Wyoming," by Phil Dike, characterized by contrasting masses and by color variations of grays and browns. The still life award went to "Drying Decoys," by C. R. Hoskins. Honorable mentions: "Study for Mural Decoration," William F. Byrne; "La Nonna," S. E. Vaughn; "Flight," George K. Brandriff; "Glass Lamp," Lee Blair; "Backstage," Gile Steele; "Regatta," Barse Miller; "The Green Box," R. D. Montrichard; "Horses and Hills," Milard Sheets; "Flowered Dress," Eula Long; "Jimas Te Olvidare," Maxine Albro.

The exhibition is composed of 92 works. "It is a good show," says Eileen Patricia Leech in the Pasadena *Star News*, "an extraordinary one in fact, full of new ideas, new methods, new presentations."

exhibition, the collection was previously shown at the Cleveland Museum and at the Dayton Art Institute. When at the latter gallery, according to its *Bulletin*, the painting by Charlotte Gailor of Tennessee, showing a tree making an all-over pattern across the landscape, reminded a local art lover of Ogden Nash's line:

"I think that I shall never see  
A billboard as lovely as a tree.  
Perhaps, unless the billboards fall  
I shall never see a tree at all."

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## New York Criticism

Camille Pissarro, who played an important part in the history of the Impressionists, but who did not quite reach the level of its leading figures, is the subject of a retrospective exhibition at the Durand-Ruel Galleries until Jan. 24. There are about 24 canvases in the show, covering his middle and later periods, from 1871 to 1899, only a few years before his death. A true Impressionist, Pissarro followed nature closely all through his different periods. From the beginning he was preoccupied with the problems of light and atmosphere, and it was his experimenting with blurred edges in vibrations of light that marks his most characteristic work.

"It is a trifle difficult to realize after 30 years that these were once daring to the point of absurdity," wrote Henry McBride in the *Sun*. "Time has dulled their novelty and strangeness and they now seem almost reverent and hesitating in their approach to that nature that the Impressionists leaned upon so heavily. However, that does not take from their abiding charm or the sensitiveness of their translation of the wonders of light into the comparatively drab language of paint."

Royal Cortissoz in the *Herald Tribune* said: "Pissarro painted in a quiet key and with a certain precision attributable to his early habit of coming face to face with facts of the visible world. As a young man he came under the influence of Corot, who strengthened him in his devotion to painting in the open air. He profited also by the example of Courbet and later was sympathetic to the practice of Manet and, again, to that of Cézanne. I wonder if the diversity of his alliances had not something to do with his failure to 'speak out loud and bold' in terms of his own. Certainly he remains a good rather than a great artist."

Margaret Breuning of the *Post* feels that the importance of Pissarro to the Impressionist movement has been overlooked, for, "There is a grave, serene beauty in the work of Pissarro which reflects his philosophical temperament. He was an innovator, but not an iconoclast; he retains much of Corot in all his work. It is, possibly, for this reason that his paintings retain so much appeal and reveal so much significance in these days."

"He really should be called a precursor of the Impressionist school as a champion of open-air painting," believes Elisabeth Luther Cary of the *Times*, "although it was not until he had met Manet and Monet that he began to put pure color next to pure color and thus try for vibration of tone. In painting a Spring or Summer landscape his discrimination of its varied greens has been surpassed by no one."

### Four Years of McFee

Four years of work by Henry Lee McFee are summed up in his one-man exhibition at the Rehn Galleries, which includes 15 paintings and a large group of drawings. The critics admired his "sincerity," his "plodding strength" and his still lifes. "With him things are carried through solidly and resolutely with no

slurring of significant detail," said the *Sun*. "Still, his canvases have a certain grave dignity and unity of effect as a rule that saves them any hint of the camera. His still lifes in the present display, as in all of his showings, for that matter, are particularly satisfying in their unerring sense of organization and solemn, brooding color—color that runs through smoldering oranges and russets to somber olives and reds."

Edward Alden Jewell of the *Times* also spoke of this deliberate concentration, saying: "McFee does not dash off a picture before breakfast and run for his train. He does not work that way, but slowly, taking infinite pains, thinking as he works, and realizing at all times that his sort of painting can never proceed very far upon a basis of improvisation."

"McFee, whose flawless 'architecture' bears in some respects a relationship to Cézanne's, does not grope for the mechanics of his trade. These were mastered long ago. But he paints thoughtfully and, therefore, slowly. After four years, he comes forward with a show that includes only fifteen canvases and a group of drawings. But these justify the lapse, as one might put it, of a presidential."

### A Water Color Show

Water colors by 50 American artists, assembled by the College Art Association, are on view at the Macbeth Gallery. The exhibition demonstrates the high average of American water colorists, according to Margaret Breuning of the *Post*, who wrote: "If one is inclined to feel a little depressed by the usual big water color show with its repetitious subject matter and clichés of technical expression, this exhibit should be visited for encouragement. The individuality, freshness and sensitiveness of the work are complemented by a technical idiom suited to convey the differing aesthetic interests of the artists participating. Much of the work concerns itself with the environing world of the painter, indicating that his greater sensibility and more delicate perceptions find beauty of line, color and mass in the everyday milieu that most of us pass unheeding."

Royal Cortissoz of the *Herald Tribune*, found the show "a distinctly uneven assemblage of studies that are often very light and fragmentary." "A few of the exhibitors," he continued, "use the medium with a keen appreciation of its potentialities and get good effects with it. George Pearse Ennis is one of these. Paul Gill is another. I may cite also the water colors by John Whorf, Dodge MacKnight and Edward Hopper. Too much of the work shown fails to rise above a mediocre level."

### Critics Disagree on Agnes Tait

The critics did not agree on the merit of the portraits at the Ferargil Galleries by Agnes Tait, who has devoted herself hitherto to landscapes and decorations. The *Times* found them "happily free from affected style" and painted in "a direct and informal" way. "Her light fresh color," it said, "seems particularly adapted to children's portraits, which she paints with sympathy but without sentimentality."

The *Sun* said she painted with "crisp neat-

ness and a nervous care for line and contour that at times produces rather a dry effect." Malcolm Vaughan of the *American* said: "Miss Tait shows an harmonious sense of color, an effective sense of design and employs her brush with a pleasing economy of means. But her portraits suffer from the fact that there is usually something wrong with the mouth. As she paints it, the mouth is likely to be pretty rather than characterful, a mere cupid's bow or similarly gracile expression."

### The Strange Art of Jack Yeats

The Museum of Irish Art in the Hotel Barbizon has as its first offering of the season a one-man show by Jack B. Yeats, whose paintings are described by Edward Alden Jewell in the *Times* as being "veritable poems in pigment." "At first some of these strange canvases may well seem merely wild and incoherent," said Jewell, "but perseverance on the part of the spectator has a way of running into rich reward. Here we find not the conventional Ireland as portrayed in paint. Far from it. The account is never generalized. Here, instead, is a new Ireland; a singularly personal vision communicated by one Irishman of genius, who has seen deeply, felt deeply and studied with sincere devotion the problems of craftsmanship."

"The splendor of imaginative conceptions such as these," the *Post* said, "with their eerie shadow of mysticism or tinge of pure lyricism, are carried out with power and unforced emotional content."

### Scientific Rather Than Aesthetic

Portrait sketches of two continents by Dr. Adriaan J. Barnouw, professor of Dutch history, language and literature at Columbia University, were shown at the Argent Galleries and included American Indians, cowboys and African types. His work, according to the *Post* was both "colorful and accurate." Although the portraits were done more for scientific than aesthetic reasons, "his sense of the pictorial and his ability to render the most effective scheme of decor and costume for each subject make his exhibition one of many allurements."

"Perhaps 'sketches' is a somewhat misleading word as applied to these careful drawings," said the *Sun*, "and if their interest seems rather anthropological they at least have the virtue of keen observation and what seems very like a touch of humor."

### Charlot Retains Originality

The most important thing in the Jean Charlot show at the John Levy Galleries to Edward Alden Jewell of the *Times* is that "Charlot has retained a vivid freshness of vision and that he is proving himself a poet of new idioms." Jewell praises Charlot's new palette and his renewed conception of painting: "Jean Charlot, who is part French and part Mexican, might have slumped gracefully into pastiche inspired by the founding School of Paris, or he might have gone in for conventional exercises in the modern Mexican manner. As a matter of fact, Charlot has avoided both pitfalls. You may or may not like what he is doing, but that much of the new work

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is intensely original few, probably, will feel disposed to deny."

This present exhibition is a far cry from his past shows, according to Royal Cortissoz in the *Herald Tribune*, who compares his "highly individualized and sensitive drawings" of the past with the present "heavy-handed paintings of rather dubious quality. . . . Here Charlot emerges as a sober fantasist, whose distorted forms are only in a small minority of instances compelling to the imagination."

### Surrealism and "Emptiness"

Although Margaret Breuning of the *Post* finds Charles Howard, who is making his debut at the Julien Levy Galleries, a "brilliant craftsman," she also finds that "in much of the work this finished craftsmanship is about all the paintings have to recommend them; they contain little that is new or provocative. In fact, the artist seems to have mastered an artistic idiom, but to have little to say with it."

The *Times* mentions this same emptiness: "Howard is another of the Surrealists, and while he paints with assurance and finish, the now familiar theme comes to us with few accents of freshness. It would probably be a mistake to call this work a mere restatement of ideas hitherto presented with memorable audacity and grace of utterance by artists whose names are most prominently wedded to the movement. Howard has a certain point of view of his own, and he paints with imagination. But his canvases are inclined to leave one cold, in a sense not implicit in the bleakness of typical Surrealist subject matter. . . . Well, this is Charles Howard's first one-man show and the future may hold in store for us many surprises."

### Four Artists Are Evaluated

Four young artists, Ferdinand Bernet, Ada V. Gabriel, William P. Osborn and Marion Schumann, held a joint exhibition at the G. R. D. Studio. Of these the *Post* especially commended William P. Osborn, stating that his work is the "most mature" of the group, and is "carried out in sound organization and engaging relations of cool, clear color."

The *Post* continued: "Marion Schumann is best in her still lifes, particularly the 'Kitchen Still Life,' clarified in design and color and well composed. Ada V. Gabriel has directness and vivacity in her realistic canvases; 'Open to the Sky,' with its sharply silhouetted pattern of an old wagon stark against the sky, is an original and well-handled conception. Ferdinand Bernet makes rural France and New England sisters under the skin, as it were, in their curious architectural effects. He is more felicitous with his portraits, revealing a decided flair for seizing physical and mental characteristics."

Ada V. Gabriel, the *Times* feels, is a "competent craftsman with an engaging sense of irony." Ferdinand Bernet is "even more individual," while William P. Osborn's landscapes "indicate his preoccupation with pattern." Marion Schumann, "like her colleagues in the show, is a capable colorist."

### A Lyrical Caricaturist

Abe Birnbaum is showing a group of car-

## A Sterne Show

The Museum of Modern Art, New York, announces its first one-man showing of the work of an American artist, a retrospective exhibition of the paintings, sculpture and drawings of Maurice Sterne, to open February 8 and to continue until April 1. The Museum will present its second one-man show of an American artist, the work of Edward Hopper, in the fall of 1933.

Mr. Sterne has just returned from Anticoli-Corrado, Italy, where he has been at work for the past six months, bringing with him his most recent paintings and sculpture, which will have their first showing in this exhibition. The artist is now putting the finishing touches to these pieces at his studio at Croton-on-Hudson.

Born in Labau on the Baltic, Sterne came to this country at the age of 11. He began art as an etcher, studying first at Cooper Union and later at the National Academy of Design, where he learned anatomy under Thomas Eakins. Since then he has traveled extensively through Europe and the Orient. He was one of the first artists to discover and appreciate the art of the Pueblo Indians, having spent two years in New Mexico. He was also among the first Americans to discover Bali, where he made numerous sketches and paintings of the Island people.

"The early years of his life were spent mostly in America and he absorbed its atmosphere," said Sam A. Lewisohn, trustee of the Museum and chairman of the exhibition. "Thus he combines the raciness and vigor of an American with the background and cultivation of a cosmopolitan. The result is evident in the richness of his work."

The current exhibition of American Painting and Sculpture has been extended to Feb. 3.

atures at the Delphic Studios during January. "In each viewing of his caricatures," the *Post* said, "his power of seizing upon the essential and emphasizing it, rather than attempting a merely humorous distortion, so often and so wrongly labelled caricature, is brought home more emphatically. Birnbaum is a lyric draughtsman, who reaches the finished design and the coveted simplicity of such drawing through sensitiveness as well as technical accomplishment."

The *Sun*: "Nothing baffles him, from the President of the United States to the family cat. One feels that he could even make a potato seem engagingly absurd."

### Terechkovitch Wins Praise

Terechkovitch, one of the Russian colony in Paris, and who may be included in the Ecole de Paris, is exhibited at Gallery 144 West Thirteenth Street. "He displays none of the Fauve qualities," said the *Post*, "associated with the Russian-Parisian, such as Soutine, or the eerie quality which distinguishes the work of Chagall. He is first and foremost a good painter and not terrified to paint ingratiating subjects—a fact which demonstrates his artistic independence. His palette reminds one of the Impressionists in its gay, sparkling tones, but his work is more solid than luminist performance."

## "Silver Lining"

During the next decade there will be an architectural renaissance which will introduce momentous changes in thought and lead to even greater progress than in the past, is the contention of Ernest John Russell, president of the American Institute of Architects, in his annual report of progress in the field of architecture. Mr. Russell also expresses the belief that immeasurable benefit has been brought to architecture, as an art, by the economic depression, in that "ultra-modernism in construction has received a definite setback, and the architects have been forced to turn to more utilitarian tasks."

Mr. Russell contends that, because of the economic crisis, the efforts of "honest architectural modernists have stirred our imaginations, with the result that buildings will be inherently sincere in design and expressive of modern materials, methods and uses."

"Those who lend money for building are convinced," he says, "that buildings well designed and of good construction are more valuable than ill-considered structures. Hence there arises the desire for the certification of buildings along the lines of design, construction and suitability for use and appropriateness of location. This trend, if carried to its logical conclusion, may result in still further use for the services of the trained architect, and also may end ultimately in the practice of requiring certificates of necessity before granting permits for the erection of buildings."

### National Art Club Prizes

Ruth Nickerson, 27-year-old sculptor, was awarded a medal at the annual exhibition of the National Arts Club for her "Black Narcissus," a small head of a Negro youth chiseled from Tennessee pink marble. Miss Nickerson, who recently became a junior member of the National Arts Club, is doubly honored because of the unusualness of the event, since the club rarely awards prizes to the junior members. She is a graduate of the National Academy of Design, and won an award there during each of her four years of study.

The Maida Gregg prize of \$200 for sculpture went to A. Stirling Calder for his bronze statue of George Bellows. The Maida Gregg prizes in painting went to George Elmer Browne and Ernest Lawson. The other club medal was awarded to Eugene Higgins.

The jury of award consisted of W. Granville-Smith, Louis Betts, Sidney Dickinson, Wayman Adams, G. Glenn Newell, James Earle Fraser and Paul Manship.

### 4,000 Historical "Lame Ducks"

A collection of portraits of members of all the royal families in Europe, compiled by Mrs. Thomas Brooklebank, is to be left to the British Museum. The collector, who is now more than 80 years old, started her task 25 years ago and has added portraits at the rate of 100 to 200 a year. To date she has 4,000 portraits, each accompanied by "family trees."

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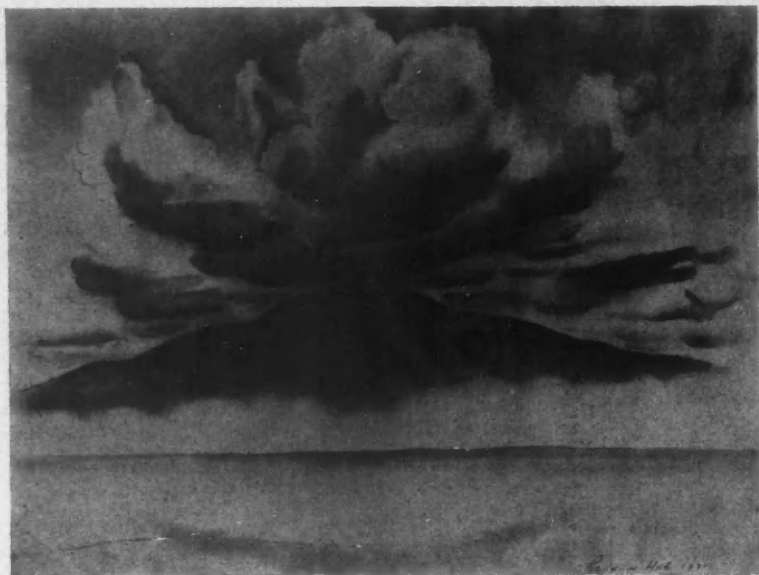
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## Gardner Hale Memorial Exhibition Is Held



"Morning, Moosehead Lake," by Gardner Hale.

Gardner Hale, one of America's most promising young artists, met an untimely death when his automobile went over a precipice in California in the Winter of 1931. A memorial exhibition of his paintings, drawings and sketches for murals was announced for last October, but was postponed. It is now being held, until Jan. 28, at the Knoedler Galleries, New York.

Born in Chicago in 1894 and educated at Harvard, Mr. Hale received his art training

under a variety of European masters, among them Carlandi in Rome, Zanetti in Florence and Maurice Denise in Paris. His fame rests chiefly on his mural decorations in true fresco. He had spent several years studying the methods of the early fresco artists in Florence, and was a pioneer in the revival of the art.

Mr. Hale loved to paint the scenery of Maine, in the region of Moosehead Lake, where he spent his childhood. One of his Moosehead subjects is herewith reproduced.

### Dealers as Jurors

When it became known that Dalzell Hatfield, Los Angeles art dealer, had been chosen as one of the jurors for the Sixth Annual Exhibition of California Painting, now being held at the Pasadena Art Institute, some person or persons, presumably distrustful of dealers as jurymen, anonymously telephoned artists and advised them to protest. When acquainted with this, Mr. Hatfield gracefully declined to serve, and Clyde Forsythe, painter, was substituted.

"Now I wonder," wrote Arthur Millier in the *Los Angeles Times*, "how many of those protestants have a painting in the current Corcoran biennial as has 'Jason Field,' alias Dalzell Hatfield? And how many of them give an annual prize for local art as does Mr. Hatfield? If I were running the Pasadena Art Institute, I would turn around and give them a jury of three art dealers and no artists! Dealers are usually more experienced judges than artists anyway."

### M. KNOEDLER & CO.

Memorial Exhibition

of

PAINTINGS

by

**GARDNER HALE**

JANUARY 16 - 28

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### To Exhibit Forain Collection

Albert H. Wiggin has lent his fine collection of Forain etchings, lithographs, water colors and paintings to the Grand Central Art Galleries, New York, for exhibition from Jan. 18 to Feb. 8. The noted collector and Mrs. Wiggin will be present at the reception and tea, the afternoon of Jan. 18.

M. A. McDonald, a leading authority on the graphic arts who has compiled the catalogue, makes the statement that this is the most important Forain group to be exhibited in New York. The interesting character of the subjects, which include Parisian cafes, religious subjects and nude figures, should contribute to the general interest of the exhibition. The catalogue foreword is from the pen of Harold J. L. Wright of London. An illustrated article, containing critical comment and additional facts concerning the Wiggin collection, will appear in the 1st February issue of *THE ART DIGEST*.

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by

**CHARLES HOVEY PEPPER**

Jan. 23 to Feb. 4

## Eland Is Dead

John Shenton Eland, English painter, who in the opinion of the critics stood high among contemporary portraitists, died in New York on Jan. 7, at the age of 60.

He was said to have been the first to prepare life-size crayon portraits on vellum, a medium which gave his works singular realism. Although Mr. Eland was chiefly known as a painter of children, he executed many portraits of such notables as Rodman Wanamaker, Mrs. Andrew Carnegie, Lord Birkenhead, the Duke of Hamilton, Princess Victoria of Schleswig-Holstein, the Duchess of Buckingham and the Princess de Braganza.

Mr. Eland was born in Market Harborough, England, but had resided in New York since 1914. After attending Lancing College he studied art at the Royal Academy Schools where he was a pupil of Sargent. His first painting was accepted by the Royal Academy in 1894.

The artist's attention, however, was not confined to easel painting alone, for he illustrated many books and periodicals, produced lithographs, drypoints and aquatints, including a series called "Arcadian Rhythms," and was the author of two books for children, both of which he illustrated.

### Prints by Masters in Sale

The sale by auction on Feb. 1 of an extraordinary collection of prints by old and modern masters is announced by the Chicago Book & Art Auctions, Inc., 410 South Michigan Ave. The collection numbers 180 items. The illustrated catalogue, supplied free on request, contains a reproduction of Daumier's famous and rare lithograph, "Le Ventre Legislatif," also a rare Forain, "Après la Saisie," of which only 25 proofs exist. By Rembrandt there are "Dr. Faustus" and "Abraham Entertaining the Three Angels." Forain, Rembrandt and Meryon are sometimes called the three greatest etchers of all time.

Whistler is represented by "Quiet Canal," of the Venetian series, a proof signed with the butterfly. Other artists included are Buhot, Fantin-Latour, Lepere, Toulouse-Lautrec, Cameron, McBeay, Pennell and Zorn.

### Alta West Salisbury Dies

Mrs. Alta West Salisbury, painter and art teacher, died on Jan. 9 at her home in New Rochelle, N. Y. She was 54 years old. Her death followed a collapse she suffered two weeks ago while teaching art at the Westchester County Center.

A native of Maryland, Mrs. Salisbury obtained her art training at the Corcoran Art School and in Europe. Her water colors, the medium in which she is best known, won her prizes in several major exhibitions. She was a member of the National Association of Women Painters and Sculptors and the Connecticut Academy of Fine Arts. Surviving is her husband, William Salisbury, author and editor of the magazine, *Prints*.

**MARIE HARRIMAN**

GALLERY  
PAINTINGS

by

**HENRY BILLINGS**

January 16-28

61-63 EAST 57th STREET

## 110 Statues

"The Unity of Man," a monumental bronze group by Malvina Hoffman, American sculptress, has been placed on exhibition in Stanley Field Hall at the Field Museum of Natural History, Chicago. The group consists of three life-size figures of a white, a yellow and a black man, symbolizing the unity of mankind as a well-defined, fundamentally uniform species. It is a gift of Mrs. Charles Schweppe, and will remain in Stanley Field Hall until the completion of Chauncey Keep Memorial Hall, which, when opened next Summer, will be devoted to bronze statues of all the living races of man.

Miss Hoffman, who has the commission to do 110 bronzes for this "Hall of Living Men," has just returned to the United States after 18 months in the Orient. This was her second expedition to obtain material for heads, busts and full length figures of men and women considered by anthropologists to be the archetypes of every distinct race in the world. Seventy-five bronze pieces have thus far been finished.

Five years ago Miss Hoffman worked in Africa, and this year she went around the world, concentrating on the Orient, Siberia and South America still lie before her in the completion of this huge commission, which combines the functions of art and science. Twenty-six of Miss Hoffman's 110 figures are to be full length.

The most exasperating thing in the whole trip, according to Miss Hoffman, was to get the native, chosen as typical, to lose his or her shyness and pose. Secondary difficulties included earthquake-ridden nights on a desolate island north of Japan, a flight before troops in China, an encounter with a black panther on the Malay Peninsula and temperatures hither and yon ranging from 26 below Zero to 120 degrees in the shade.

Miss Hoffman and her husband, Samuel G. Grimson, English musician and inventor, sailed first to Hawaii, where she modelled a few pieces, and then continued to Japan. Part of her commission from the museum called for figures of natives from the Sakhalin Islands, north of Japan, inhabited by Ainus, a sensitive and thwarted race.

"It is a bitter and bleak place up there," she said in the New York *Herald Tribune*. "We got out as soon as possible, but we stayed long enough to have an earthquake, a volcanic eruption, some snowstorms and a war. We slept upon the floor in the bamboo and paper home of a Japanese merchant who knew a little—well, a very little English. Fortunately, we found there a missionary who has lived fifty years on the island and adopted a full-blooded Ainu girl, who was interpreter for us and persuaded the natives to pose. But we didn't wait for the second earthquake."

In Shanghai Miss Hoffman had just completed a head in plaster when troops began sacking the city. Her work was hidden in a bath-tub and she and her husband moved it into a basket before it was dry. They fled and five hours later the hotel was overrun by invaders. On to the Philippines they went, Miss Hoffman and her husband photographing and taking body measurements of her subjects. Next came Borneo, Bali, Java, Sumatra and Singapore. From Singapore they continued into the jungles where Mr. Grimson persuaded the natives to come down out of their tree houses and pose. Working in the middle of the road, the sculptress, who suffered from sunstroke some years ago in Greece, had to douse palm leaves in water and plaster them to her aching head.

## Sir Joseph Duveen Becomes Lord Millbank



Lord Duveen of Millbank.

Sir Joseph Duveen, Baronet, has been raised to the peerage by the King of England, and is now Earl Millbank, or, otherwise expressed, Lord Duveen of Millbank. The title is derived from that section of London where is located the Tate Gallery, whose official designation is "the National Gallery, Millbank," and its bestowal is a reward more particularly for the art dealer's benefactions in building additions to the institution—one of them an addition to house the foreign art and another an addition for the collection of John Singer Sargent's work. He also built additions to the National Portrait Gallery, and founded the British Artists Exhibitions to forward the fortunes of lesser known English artists all over the world. Lord Duveen, now 63, is the head of Duveen

Brothers and the world's most famous art dealer. His word for many years has been law in the art trade. With branches in London, Paris and New York, the firm amassed an immense fortune by its transactions in Europe and America, but mainly in America. Because of this derivation of the wealth used in his benefactions, Americans are keenly interested in the climb to nobility of the man who has always and probably will still continue to be known to his colleagues in the art trade as "Joe Duveen."

### Adolph Hottinger Honored

The Charles Fergus Binns medal for excellence in ceramic art has been awarded for the year 1932 to Adolph Fritz Hottinger.

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### EXHIBITION OF RECENT PAINTINGS IN OIL BY

**HENRY STRATER**

January 16-28

**MONTROSS GALLERY**

## Many Art Treasures to Go Under Hammer

Representative furniture and decorations of the XVIIth, XVIIIth and XIXth centuries, principally English and French, with a number of Italian and other added classifications, make up the catalogue of the auction of the stock of Syrie Maugham, Inc., which will take place at the American Art Association-Anderson Galleries, New York, the afternoon of Jan. 21. The collection, which will be sold by order of Laura W. Welch, assignee for the benefit of creditors, will be augmented by selections from the stock of Syrie, Ltd., of London.

Seventeenth century English pieces include a James II black-and-gold lacquer tall-back arm-chair and a pair of side chairs, with ivory damask seat cushions. Among the early XVIIIth century English furniture appear a Queen Anne walnut barrel-back wing chair and a Queen Anne inlaid walnut chest-on-chest. The Adam pieces include a pair of painted and parcel-gilded oval-back side chairs, one of which is reproduced herewith. There are also Hepplewhite and Chippendale pieces and George II gilded gesso wall mirrors. Among the early XIXth century furniture appears a Sheraton group, placed at about 1810, with various mahogany card and sofa tables, some inlaid with brass.

Eighteenth century French pieces include a Louis XV laque and gilded fauteuil; a graceful Louis XV canape in cherry wood; a Louis XV parcel-gilded laque bergere; a Louis XVI inlaid acajou cartonnier, from the collection of Marcia, Countess of Yarborough; and a noteworthy sculptured Pyrenees marble statuary mantel. Chinese screens and wall decoration complement this group. A feature of the collection is a set of 19 panels of XVIIIth century painted wall paper from the collection of Adolf Loewi of Vienna. There are eleven Aubusson carpets, including two Empire examples.

### American Antiques at Auction

Approximately 1,000 items of early American furniture, pottery, porcelain and glass, from the important collection of the late Charles Hitchcock Tyler of Boston will go on exhibition at the American Art Association-Anderson Galleries on Jan. 21, prior to their dispersal the afternoons of Jan. 24 to 28, as reported in the last number of THE ART DIGEST. Mr. Tyler, who was one of the outstanding private collectors of New England Americana, willed a portion of his treasures to the Boston Museum. The present group comprises examples removed from his country home at



One of a Pair of Adam Painted and Parcel-Gilded Side Chairs.

Beverly, Mass., and from his town house in Boston.

The catalogue represents one of the most comprehensive groups of Staffordshire figures, lustre and Lowestoft, Bennington pottery, and early American glass offered at auction for many years. Also included will be about 100 French bronzes, mostly by Pierre-Jules Mene, XIXth century animal sculptor; American and English prints and paintings; and many examples of fine silver, Sheffield plate and pewter. A particularly interesting item is a cast iron bell, about three feet square, inscribed: "Paul Revere, Boston, 1823." There are approximately 50 antique mirrors in the collection.

### 110 Paintings to Be Sold

Paintings numbering 110 from the collections of the late Miriam D. Thropp, Willis Vickery, Robert W. van Boskerck and A. T. Walker of Bristol, England, will be dispersed at auction at the American Art Association-Anderson Galleries, the evening of Jan. 19. Landscapes by American artists will be a feature. Two Rembrandt Peale companion "porthole" portraits of George and Martha Washington came from the collection of John Isaiah Northrop and his daughter, Mrs. J. A. Hall, and are listed in "The Life Portraits of Washington and Their Replicas" by John Morgan and Mantle Fielding. A similar "porthole" portrait, sold by the Macbeth Galleries to a New Jersey collector, was reproduced in the 15th December issue of THE ART DIGEST. The original of this type hangs in the Capitol in Washington.

Ryder, Tryon, Martin, Dearth, Daingerfield, Twachtman, Hassam, Murphy and Bruce Crane are a few of the American artists whose names appear. Four paintings by van Boskerck, sold by order of his sister; two works by Fantin-Latour; a Pissarro, "The Road to Corot's Studio" are outstanding items. There are XVIIIth century English portraits and landscapes and a small group of early Dutch works.

### ARTIST SEEKS POSITION

Artist of wide experience and training seeks position as teacher, lecturer, museum assistant. Address: Box 525, The Art Digest, 116 East 59th Street.

## Mulliken Sale

The auction sale of the painting collection of the late Alfred H. Mulliken at the American Art Association-Anderson Galleries, the evening of Jan. 5, realized one of the highest totals for the current season. The 74 Mulliken paintings, mostly XVIIIth century English and French portraits, yielded a total of \$286,100, with Lawrence's full-length portrait of "Mrs. Raikes and Daughter" bringing the highest price, \$17,100, from an unnamed collector. The second and third sessions, comprising furniture, Oriental rugs, and art objects, brought \$61,880, and the sale of the Mulliken library yielded \$12,995, making the grand total \$360,431. A few of the highest prices follow:

20—Greuze, "Young Girl With a Letter," James Raines, \$6,500. 24—Drouais, "Mme. du Barry," Ehrlich Galleries, \$6,000. 28—Opie, "The Girl with the Ring," James Raines, \$9,000. 30—Lawrence, "Master Thornhill," agent, \$7,500. 33—Van Dyck, "Elizabeth, Countess of Devonshire," A. B. Sackett, \$6,100. 34—Lely, "La Comtesse de Grammont," Ehrlich Galleries, \$7,700. 35—Van Dyck, "Lady Digby," James Raines, \$10,300. 36—Lebrun, "Princesse Sapieha," Ehrlich Galleries, \$5,100. 40—Nattier, "La Comtesse de Clermont," Frederick Boucher, \$7,500. 41—Raeburn, "James Wardrop," William Douglas, \$10,100. 42—Beechey, "Elizabeth, Countess de la Warr," Ehrlich Galleries, \$5,000. 43—Romney, "La Marquise de Treville," H. E. Smith, \$10,000. 44—Nattier, "La Comtesse de Mailly," John Becker Gallery, \$7,100. 45—Romney, "Hugh Scott, of Arden," French & Co., \$6,600. 47—Reynolds, "Mme. Schindlerin, the Singer," Schwartz Galleries, \$7,100. 48—Romney, "Lady Hamilton," James Raines, \$6,100. 50—Romney, "John Blackburne, M. P.," G. Beekman, \$9,100. 52—Gainsborough, "Mrs. Ralph Bell," Daniel Sickles, \$10,600. 53—Lawrence, "Lady Mario Oglander," James Wheeler, \$5,600. 54—Romney, "Lieut. Gen. Sir Archibald Campbell," a New England Museum, \$8,000. 55—Gainsborough, "The Hon. Mrs. Hamilton," a New England Museum, \$5,000. 56—Cotes, "Mrs. Fortnum," a New England Museum, \$5,000. 58—George Henry Harlow, "Lady with a Parrot," James Wheeler, \$5,500. 60—Nattier, "Mme. Adelaide, Daughter of Louis XV.," E. L. Knapp, \$6,100. 62—Raeburn, "Mrs. William Urquhart," Carl Brandt, \$8,600. 64—Gainsborough, "Miss Boone," James Wheeler, \$6,500. 66—Gainsborough, "Lady Knighton," Ehrlich Galleries, \$5,000. 232—George I walnut bracket clock, B. D. Radcliffe, \$1,850. 239—Charles II palisander tall-case clock, M. B. Alexander, \$3,100. 287—Queen Anne carved and inlaid walnut card table, I. G. Underwood, \$2,900. 288—Set of four Charles II turned walnut side chairs in original Mortlake tapestry, M. H. Schuyler, \$2,800. 293—Chippendale carved mahogany extension dining table, Mrs. David S. Cowles, \$1,200. 39—"The Adventures of Tom Sawyer," Hartford, 1876; first edition, first issue, Arthur Swann, \$1,000.

### The Bookplate International

The Bookplate Association International of Los Angeles, Cal., announces its ninth annual bookplate competition and exhibition during May. The number of designs sent in by an artist must not exceed 25, and these must be sent before April 10 to Mrs. Helen Wheeler Bassett, 629 N. Alexandria Ave., Los Angeles.

Following are the prizes to be awarded: The Dr. Egerton Crispin prize (\$25) for the best etching, the Helen Wheeler Bassett prize (\$15) for the best etching for a child's book plate, the Ruth Thomson Saunders prize (\$15) for the best wood cut or wood engraving, and the Margaret Ely Webb prize for the best design in any medium.

### Trebilcock Paints Joslyn, Benefactor

Paul Trebilcock, Chicago artist, has painted a portrait of the late George A. Joslyn for the Joslyn Memorial Art Gallery, built in Omaha by Mrs. Joslyn in her husband's memory.

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# ART AND THE WOMEN OF AMERICA

Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs

## Propaganda

There never was a country so ridden with foreign propaganda as America. Europe will not allow it: at the first breath, the offender is invited to leave.

Ever since the campaign commenced in the General Federation eight years ago to protect American art and industries, misrepresentations have been spread. The clubwomen do not mean to exclude European art or to belittle the work of the old masters, which stand alone and do not permit comparison. If this country is to be the art centre of the world, all of the good paintings of past generations that can be obtained should be purchased for our galleries.

The question really is, "Why should the work of American artists, sculptors, mural painters and craftsmen be rejected in favor of inferior products simply because the artists happen to be foreigners?" We do not say we want America to accept mediocre art because it is of our own soil, but when the American artist is admittedly the superior in many fields he should at least be given a fair chance.

"American Art for the American People" should be observed. The European arguments are insidious with their talk of background, atmosphere, superior advantages, etc., but we can and will develop our own background just as soon as the inferiority complex with regard to native art is dissolved.

### ART IN DESIGN

Mr. Courter, a prominent designer of silk, said to the editor of this department: "The average American designer of textiles produces what he expects to see on the average woman's back. Rarely does he consider what the modern woman wants to wear. To be successful in America, he must produce what the American woman needs. Our effort must never be to produce a thing and then try to force its acceptance, but to guess what will be wanted. This is our job and so far it has worked out in America.

"To be entirely truthful, America has not yet reached the stage when we can be original. We must still accept ideas from Europe, as Europe accepts and uses ideas from her past.

"Wearing apparel for women here in America is designed for the masses, because of our terrific machine production which makes it possible for the masses to have what they want. For this reason, everything, not alone in clothes, but in household lines, must harmonize. To make this plain: For the woman who styles her kitchen green, pantry, utensils, walls, all must be green. Fifteen years ago such a thing was not thought of; today the modern woman is color conscious, style conscious,—everything is a matter of harmony."

"No art ideal is reached rapidly, but is the result of gradual development, of constant change. But I believe that in time American designers will lead not only in the creation of beautiful textile designs, but in other lines as well.

"At present when we take a French design or idea, it must be adapted to American wants. Things entirely proper and appropriate in France will not go here. Take the color, fuchsia, for instance. It is popular in France and it is very beautiful there. Sometimes at the races, where the settings are charming, that color takes on effectiveness, stands out strongly,

## Questions on American Art for Prize Test

Here is the eighth list of questions in THE ART DIGEST competition for members of the General Federation of Women's Clubs who are subscribers to the magazine. The prizes to be awarded to states, clubs and individuals for the greatest number of correct answers to the questions which will appear in each issue are: A small bronze, "Glint of the Sea," by Chester Beach; "Midwinter," an oil painting,

by Guy Wiggins, a water color painting by Gordon Grant, an etching by George Elbert Burr, and a prize winning print by "Pop" Hart. All of these artists are celebrated and their work will be a welcome addition to any club house in the nation.

Do not send any answers until May 1. It is not too late to enter the contest, for back numbers of questions may be obtained.

- 1.—Mention two outstanding craftsmen (cabinet makers) in early America.
- 2.—Name a distinguished American silversmith, 1799.
- 3.—Name a famous chinaware, designed by an American and made in the pottery centre of France because in 1839 the people of America preferred imported to domestic products.
- 4.—What two great schools of industrial art were founded in 1876-77?
- 5.—Mention some of the later schools.
- 6.—What college (and where situated) is the one instrumental in reviving hand crafts among the mountain women?
- 7.—What societies are preserving the craft work of the Indian?
- 8.—Who was the greatest of our early glass manufacturers?
- 9.—What was the name given to the earliest American pressed glass?
- 10.—In what state was it made?

because of the gay, sunshiny surroundings, whereas the same color on Fifth Avenue, lacking the background France affords, is lost and looks hideous. Besides it is not generally becoming to American women, while it enhances the natural complexion of the Frenchwoman.

"With our use of modern machinery, American products have fewer imperfections. The American woman expects perfection in her purchases, and when flaws are found in any product back it goes to the dealer. The perfection of weave in our textiles surpasses any in the world. In a foreign product our public will overlook imperfections. Seemingly they are expected and accepted. In my estimation we stand far ahead of the other countries in our dynamic force, the result of an acceptance of this machine age, with our enormous production.

"Our art, as shown in articles of decoration and use, has been influenced by mass production. In 1922, 1923 and 1924, designs were angular; then artists rounded them up a little; now they are more or less curved—perhaps may be called 'mission' in design, but with the angles rounded. Everything is apparently gradually rounding up, making the new art easier to look at. This new American art of design is influenced by the machine age which calls for the quick reproduction of things at the lowest possible cost. It is not agreeable to admit this, but I believe it myself as an American creator and stylist."

### KENTUCKY

Mrs. T. W. McKinley, chairman of art, says her work this year is to get the women of the state interested in visiting their own art galleries and museums. In a letter sent to her club chairmen she recommends that each club have programs featuring American paintings, and asks them to co-operate in completing a Kentucky art catalogue by providing the names, history and paintings of any artists in their district. Mrs. McKinley has made out a list of the art facilities afforded Kentucky clubs with the recommendation that all clubwomen use them.

### PENNSYLVANIA

The Philamusan Club, Philadelphia, Mrs. Walter M. Grayson, chairman, is having an

art exhibit of unusual interest, a joint exhibition of miniatures and pastels by Margaret Archambault and Elizabeth Washington. The club is working on THE ART DIGEST contest. In addition to its study course it has exhibitions each month.

### ILLINOIS

The Chicago Woman's Club, Miss Magda Heuermann, chairman, announces the following exhibitions in the club house: Jan. 18, at 11, a lecture on "Etchings, Old and New," by Miss Alice Roullier, who will illustrate her lecture with fine prints and etchings; Jan. 17 to 28, exhibition, "Art by Negroes"; Feb. 15 at 11, Art Institute gallery tour, with lecturer; March 15, at 11, a lecture on "Rugs." Several outstanding exhibitions will be announced later.

### KANSAS CITY ATHENAEUM

Mrs. A. J. Maurer, chairman, has arranged an art appreciation class, which is largely attended. Besides serious study, the class attends lectures at the Art Institute and makes tours to acquaint itself with the artistic development of the city, the last one being a Plaza tour, which included lectures on the Spanish significance of architecture and furnishings. This month the lecture at the club was on "Modern Art," featuring Cézanne and Gauguin. A pilgrimage was made to St. Joseph, Mo., to view the art collections there. Events for this month and next include seeing the art in down town buildings, studying the sculpture of the city, a trip to Jefferson City and a visit to Columbus, Mo.,—all this to become familiar with the art treasures of the vicinity.

### MARYLAND

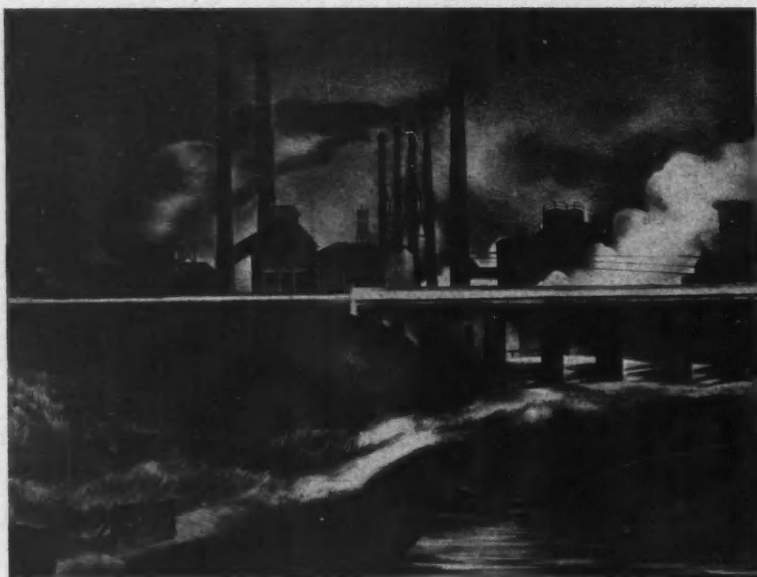
Miss Rachel M. Hawks, chairman, writes that "the women are planning to place reproductions of art in the schools, they are studying the art of their own state by visiting the monuments, museums, and best examples of architecture, afterwards writing their impressions. In December all clubs studied the murals in Baltimore. There are many study groups." She is urging participation in THE ART DIGEST contest in her state.

### ILLINOIS

Mrs. A. N. Spencer, chairman of the Third [Continued on page 30]

## Among the Print Makers, Old and Modern

### "First National Exhibition of Prints" Is Held in Philadelphia



"Kopper's Coke." Lithograph by Victoria Hutson. Awarded the Mary S. Collins Prize.

The Print Club of Philadelphia has this year combined its three annual exhibitions of etchings, lithographs and block prints in one large display, called the First National Exhibition of Prints, on view at the club until Jan. 21. A consensus of the critics shows that the innovation appears to be of greater value to the world of printmaking than were the three separate exhibitions, having drawn to the club's galleries work by practically all the best known American graphic artists from the East, the South, the Middle West and the Far West.

In the etching section the Charles M. Lea prize was awarded to Earl Horter for his aquatint, "Lights and Shadows," a study of the latticed superstructure of a wharf. The Mary S. Collins prize for the best lithograph went to Victoria Hutson for her industrial

landscape, "Koppers Coke," in which, says Dorothy Grafly of the Philadelphia *Public Ledger*, "strong pattern values of modern industrial civilization are realistically developed. This print automatically goes into the permanent collection of the Pennsylvania Museum of Art. "Smoke Tree Ranch," a woodcut by Paul Landacre, presenting a mass of mountains and a flat expanse of desert wasteland, was awarded the Mildred Boericke prize. Of this print C. H. Bonte, critic of the Philadelphia *Inquirer*, said: "There is a sense of the cosmic about the picture, as if it were the newly created world, prior to the mystic advent of man." This critic pointed out that the Hutson prize winning print embodies "a theme which has become popular in our mechanistic age. . . . In these days subject mat-



"Smoke Tree Ranch." Wood Engraving by Paul Landacre. The Mildred Boericke Prize.

ter is of less importance than the way in which that subject has been handled."

Honorable mentions were given to Reginald Marsh for his "Tenth Avenue," showing a group of corner "bums, a girl and a lamp-post;" to Salvatore Pinto, one of three artist brothers, for "Beach Houses;" and to C. Jac Young for his snow composition, "The Valley Below."

Miss Grafly found the section devoted to lithographs the strongest of the three. "Both the etching and the block prints are weak in comparison," she wrote in the *Public Ledger*. "Some years ago when the Print Club first canvassed the field of the American lithograph, it found it difficult to build up a list of artists experimenting in this medium, although in Europe for a good many years the lithograph had staged a comeback. Today in this country, also, artists are finding it the most flexible and consequently the most stimulating of the print media."

### No "Fifty Prints"

Sad news for printmakers is conveyed in the announcement of the American Institute of Graphic Arts that the "Fifty Prints of the Year" will be discontinued for 1933. A curtailed budget and the fact that the field is "so well provided for with both traveling and local exhibitions," are the reasons given for the decision. In the institute's other fields of interest, that of fine printing and the arts of the book, its "Fifty books of the Year" and "Printing for Commerce" will be continued without interruption. Further plans regarding the "Fifty Prints" will be announced as they develop.

The "Fifty Prints," most famous and widely circulated of the nation's annual traveling print exhibitions, filled an important niche in the realm of American printmaking. Because of its comparatively small size and the methods used for selection and circulation inclusion in the group was considered a distinct honor among artists. Whether selected by a two man jury—one conservative, one modern—or by one outstanding art figure, the system used during two of the group's seven years of existence, the "Fifty" came pretty close to representing a thorough cross-section of printmaking in the United States for the year. Circulated in triplicate, the "Fifty Prints" visited about sixty cities each year. Its suspension is a heavy loss, and the art world will hope that its absence will be only temporary.

### Ohio Printmakers' Annual

The Ohio Print Makers are making their sixth annual appearance at the Cleveland Museum of Art through January. The fifty prints show a larger percent of wood cuts than customarily, and these are the high spot in the show.

Stevan Dohanos has captured the place of honor with four of his wood cuts that were so popular in last year's show. Of outstanding quality are an aquatint, "The Ohio Night," by E. T. Hurley of Cincinnati; the "Wind Fighting" by Allie Waldo of Toledo, and Mrs. Julia McCune Flory's "The Haunted House," thoroughly spooky looking in keeping with its subject.

## Among the Print Makers, Old and Modern

### Prints Since 1900

"Twentieth Century Prints" is the title of an interesting loan exhibition being held at the Lakeside Press Galleries, Chicago, during January and February. Compiled by Hugh M. Dunbar of the Roullier Art Galleries as a tentative judgment in selection from the enormous number of prints since 1900, the group comprises 126 examples by 29 print-makers. The prints were selected on their merits alone, without regard to the artists, a method which meant a large number by one artist and the total exclusion of others of probably equal rank. Although, as the catalogue states, "no one will agree with all the selections," the exhibition is important as the personal choice of a man who has had forty years experience in the field of graphic arts. The prints are restricted to etching and lithography.

The catalogue foreword explains the purpose of the exhibition: "When the Rosenwald collection of prints was shown in our galleries last winter we were struck with the comparative ease with which representative prints made prior to 1900 could be selected, and the great difficulty of making such a selection after 1900. A large amount of literature has been written covering these older masterpieces, and there are many useful guides to the collector able to afford their acquisition, and above all we have the advantage of time.

"There is little help for the collector of contemporary prints, and such as there is largely confined to descriptions of the work of single artists, without comparisons or any evaluation of the work of the period as a whole. The object of this exhibition is to attempt a tentative judgment in selection from the enormous number of prints since 1900."

A list of the artists with their nationality and number of examples included follows: Robert Austin, British (3); Adolphe Beaufrère, French (3); George Bellows, American (4); Frank W. Benson, American (3); Edmund Blampied, British (3); Muirhead Bone, British (10); Arthur Briscoe, British (4); Gerald L. Brockhurst, British (4); Sir David Y. Cameron, British (9); John Copely, British (3); Francis Dodd, British (2); André Derain, French (1); Jean Louis Forain, French (6); F. L. Griggs, British (7); Augustus John, British (1); Dame Laura Knight, British (3); Alphonse Legros, French (4); Gustave Leheutre, French (4); Auguste Lepère, French (14); Donald Shaw MacLaughlan, American (4); Henri Matisse, French (2); James McBey, British (10); Joseph Pennell, American (5); Louis C. Rosenberg, American (2); Sir Frank Short, British (1); Albert Edward Sterner, American (1); William Strange, British (2); Herman A. Webster, American (1); and Anders L. Zorn, Swedish (10).

A recapitulation shows that the British, with 14 of the 29 artists and 62 of the 126 prints, more than substantiate their claim to leadership in the field. The Americans and the French are tied, each with seven artists represented. Sweden has one representative, Zorn. Among individual artists Lepère leads with 14 prints, followed by Bone, McBey and Zorn with 10 each.

A de luxe catalogue, reproducing each print and containing brief biographies of the artists and critiques of their work, has been issued by the Lakeside Press. An appendix furnishes brief descriptions of the print processes.

### Bishop Tries to Find What Troubled Job



"Job" by Raymond Bishop.

Raymond Bishop, well known illustrator who has introduced a novel technique into his illustrative work, is holding an exhibition of drawings, lithographs and woodcuts at the Roerich Museum, New York, until Feb. 13. The artist's "Job," one of a series of illustrations in woodcut for "The Book of Job," is herewith reproduced because, aside from its aesthetic value, it demonstrates vividly Bishop's unique handling of the graver. Job, sitting, brooding over his trials and tribulations, is entirely modeled from images of the human form, male and female. Job's flesh was mortified by Jehovah, to make him humble. If you will get a magnifying glass you will see that Bishop did not follow Jehovah's example.

Born in Canada, Bishop spent his boyhood on a Canadian cattle ranch. His artistic training was obtained in New York and California. His work has covered the fields of architecture,

stage designing and illustration. Bishop's rendering of the Pasadena Museum of Fine Arts won for him, 1928, the annual prize awarded by the Architectural League. Besides the "Book of Job," the most beautiful piece of writing in the entire Bible, Bishop has illustrated the works of many contemporary writers. At present he is working on a series of illustrations for "Moby Dick" for the publishing firm of Boni.

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## Print Makers

### Art in Facsimile

Examples of fine color printing from the famous firm of Max Jaffé of Vienna are being shown at the exhibition galleries of Arthur Jaffé, New York, until Jan. 31. The exhibits comprise some of the most beautiful prints turned out by these craftsmen, including reproductions of works of all ages and all countries—rare manuscripts, the world's most famous paintings, classic and modern, and a large group of other works of art from great museums and private collections. As an educational feature, the process of making these color prints is demonstrated by illustration and explanation.

A few outstanding items reveal the scope of the firm's achievements. "Genesis," the most valuable document of early Christianity, comprising 24 folios of purple-dyed parchment and containing on both sides the illuminated Greek text of the Bible has been at the Jaffé plant for more than a year for reproduction in full color. This third century manuscript, kept at the National Library at Vienna, is extremely brittle due to the ink and its ultimate destruction cannot be prevented. The reproduction has been made both for publication and to provide a true facsimile which will survive the original.

Another literary monument turned over to the Jaffé firm for reproduction was the "Mexican Codex." This original Tzapotecan manuscript is one of the few existing documents of the old Mexican culture, and one of the finest and best preserved. Given to Cortez by the ill-fated Montezuma, it was sent with other gifts to Charles V, from whom it began a long tour of numerous European courts, finally coming to the National Library in Vienna. The facsimile gives students of ancient American history ready access to it that they may decipher its contents, a task which so far has been accomplished to a minor degree only.

The so-called "McCormick Bible," a XIIIth century Byzantine manuscript, richly illustrated, which was acquired by the late Mrs. Edith Rockefeller McCormick two years before her death last Fall, was entrusted to Arthur Jaffé to be taken by him personally to Vienna. The reproductions are now completed and the book has been published in two volumes by the University of Chicago.

### THE PRINT CORNER

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## Rare Books and Manuscripts

### A Spenser Find

A work of Edmund Spenser for which scholars have been hunting for almost two centuries finally has come to light. Frederick M. Padelford, dean of the graduate school of the University of Washington, according to the New York Herald-Tribune, is the discoverer of the lost Spenser translation of "Axiochus," a dialogue attributed to Plato.

Mr. Padelford found the "Axiochus," printed in 1592 (seven years before Spenser's death) "inserted" at the back of a collection of Spenser's works which was printed in 1679. The dialogue translation had been printed by Cuthbert Durbie, an obscure printer of the late XVIth century.

About a year ago, Mr. Padelford said, he found in the catalogue of an English bookseller the following entry which led to the discovery:

*"Spenser (Edmund) works, with an account of his life and other new additions never before in print, frontispiece, some margins, stained, rust hole in one leaf, some early MS notes and scoring, folio calf gilt, rebaked, 6 pounds 10 shillings, 1679. At the end is a 12-mo. edition of 'Axiochus,' a dialogue by Plato, translated by Edw. Spenser, London, printed for Cuthbert Durbie, 1592. This has been taken to pieces and each leaf inlaid to folio size."*

Mr. Padelford purchased the volume for \$25, but, now that he has proved its authenticity, he said he would not sell it for \$17,000, the last quoted price for a Spenser first edition.

### A Woodcut Annual

The Woodcut Society announces its First Annual Exhibition of Contemporary Woodcuts, to which all woodcuts and block prints designed or cut during 1932 are eligible. The primary purpose of these annual events will be to inform the public concerning the latest achievements in the medium and to stimulate appreciation. There will be no system of awards.

The exhibition will be available to art museums, societies, libraries, schools and galleries. A tentative schedule is now being arranged. All entries must be submitted in duplicate, one proof to be included in the circulating show and the other to be placed in the society's permanent collection. Closing date for entries is March 1. Address: The Director, Woodcut Society, 1234 Board of Trade Building, Kansas City, Mo.

### Popularizing the Color Print

The color print, which is particularly well adapted for the home, is fast being popularized. An exhibition of them is now being held at the Brooklyn Museum until Feb. 6. The exhibition, considered the first to present colored etchings, lithographs and block prints separately from black and whites, contains about 250 items. Another example of the recent interest in color prints is the plan of the American Federation of Arts to circulate a group of 50 throughout the country.

### A Privilege

It is something to be born with an imagination into this world over-populated with groundlings. It is something to have the power of utterance in a world where so many voices stutter small nothings or are silent.—Harriet Monroe, in "Poetry."

### Incunabula Romance

Hair-raising intrigue and plot and counter-plot, as thrilling as in any novel, are part of the elements of the Gutenberg Bible memorial, "The Vollbehr Incunabula and the Book of Books," just published by the United States government.

This little brochure, printed in an edition limited to 420 copies, consists of the address bearing that title made by Frederick Ashley, chief assistant librarian of the Library of Congress, before the Eleventh National Conference on Printing Education, last June. The memorial is bound in parchment and printed in old Cloister type, with brilliantly illumined red and blue initial letters, just as in the ancient Bible which is treated of in the text. Proceeds of the sale of this memorial volume will go to the United States government, which bore the expense of the venture and which now, of course, needs all the income it can get from any source.

The Gutenberg Bible is the prize of the Vollbehr collection of incunabula. Dr. Vollbehr purchased it from the Benedictine Abbey of St. Paul, where it had been preciously guarded for 500 years, for the highest price ever paid for a book, \$375,000. Financial crises of the war had forced the monastery to sell it. Now comes the "thriller":

Dr. Herbert Putnam, Librarian of Congress, went to Europe and received the Bible, which is in three books, from the hands of Dr. Vollbehr. The books were fitted in a water-tight metal case and inclosed in a little cubical trunk. A few days before Dr. Putnam and the trunk were due to arrive in New York it was learned in Washington that a New York agent and a Washington attorney planned to meet Dr. Putnam at the ship's dock and seize the books because of a claim of \$150,000 against Dr. Vollbehr. The Government outwitted them by sending two men from the library of Congress to meet the incoming ship before it docked. A government cutter tore down New York Bay. When Dr. Putnam disembarked, and was met by his confrontants, he was empty-handed and the Gutenberg Bible was safely on its way to the government's vaults in Washington.

### Treasures for Britain

The British Museum has lately been the recipient of several rare gifts to its print collection and book incunabula.

The print addition is an original copy of Blake's "Songs of Innocence," with color plates by the artist. This copy, containing a plate cancelled before publication, which is in no other copy of the work, was presented by Blake himself to the donor's great grandfather, and would have brought a very high price at auction.

Two small Dutch devotional books, "Die Tafel des Kersteliken Levens" and "Dat Spiegel des Kersten Geloefes," both fully signed and dated Aug. 20 and Sept. 1, 1478, by Gerard Leen of Gouda, have been added to the incunabula. No other editions of these two volumes are known.

### 123,684 Visitors to Huntington

There were 123,684 visitors to the Huntington Library and Art Gallery, San Marino, Cal., in 1932. Of this total more than five-sixths obtained individual admission cards. The others came as members of more than 300 classes, 200 clubs and 50 conventions.

# The News and Opinion of Books on Art

## Orpen

The art of Sir William Orpen is well and appreciatively known to Americans, for he had in his life time many American sitters. Pictures of his appeared in many New York exhibitions and at the Carnegie Internationals, and his drawings are in important American collections. Therefore, a book which is in the nature of a tribute to his memory, "Sir William Orpen: Artist and Man," by P. G. Konody and Sidney Dark, (Philadelphia; Lippincott; \$6) should find a receptive audience.

Sidney Dark, who was Orpen's intimate friend for many years, writes of Orpen the man. P. G. Konody, who knew him even longer, writes of Orpen the artist. Each considers Orpen from his own point of view with an affectionate touch. The authors have also chosen examples of all phases of Orpen's art, from quick sketches as annotations in letters to his larger subject compositions, for reproduction in this volume, and have increased the value of it as an authoritative reference work by putting in the appendix a chronological list of Orpen's paintings.

The London *Sunday Times* review recommended this volume about Orpen, saying: "Two of his friends have collaborated to write a tribute to his memory and each is well qualified to speak with authority. . . . For the account of Orpen's early years Mr. Dark is indebted to the experience of others, but of his later life he writes from his own knowledge, and few men can have known and understood the Orpen who emerged from the war better than Mr. Dark. . . . To the romance of Orpen's rise to fame from his early student days in Dublin and at the Slade, to his final pre-eminence as a portrait painter, Mr. Konody does full justice, and his criticisms, while always just and never flattering, should help the reader to appreciate the fine qualities in Orpen's art."

Royal Cortissoz, art critic of the New York *Herald Tribune* held a similar opinion: "This book . . . gives a faithful account of him. Mr. Dark, in his more intimate sketch, performs all the best offices of a friend, and Mr. Konody is admirable in his summary of the purely artistic aspects of Orpen's life."

Orpen, who was very near the front during the World War, his biographers say never got over his broodings on the fate of the private soldiers, to whom he ascribed the winning of the war. A passage in the book on one of his three Peace Conference pictures which illuminates this attitude of Orpen's follows: "It was to represent, according to his own explanation, 'a room in the Palace of Versailles, called the Hall of Peace, the room through which you enter the long Galerie des Glaces, where the Treaty was signed. It was arranged that I was to group there the politicians and generals and admirals who had won the war. I made studies for them. I painted the room, and then I grouped the whole thirty-nine or whatever the number was, in the room. It took me nine months' incessant painting; hard work. And then, you know, I couldn't go on. It all seemed so unimportant somehow. In spite of all these emirs at men, I kept thinking of the soldiers who remain in France forever. Whether the Hall of Peace deserves its title or not, it must deserve it in future only so far as they gave it. So I rubbed all the statesmen and commanders out, and painted the picture as you see it—the unknown guarded by his dead comrades."

## "People and Art"

"People and Art" (Boston; Allyn & Bacon), a text book in art appreciation, is Bernice Moore's contribution to the needs of the adolescent student of junior high school age. Miss Moore is eminently fitted to write a text book of this type since she has been associated with the art department of the John Marshall Junior High School in Seattle for a number of years.

The author planned her work in the usual text book form and wrote it in elementary style. She divided it into five parts. The first deals with "A Beautiful Body," wherein she brings out the Greek ideal in art and its embodiment; the second is devoted to "Beautiful Clothing for the Body," in which costume design is stressed; architecture is discussed under "A Beautiful Environment;" interior decoration under "A Beautiful Home" and arts and crafts under "Beautiful Things for Our Homes."

The author has illustrated her book copiously.

## An Italian Bibliography

A series of thirteen booklets covering the entire field of Italian art is now in preparation by Francis J. Geck, instructor of interior decoration at the University of Colorado. The sixth volume which has just been published (Boulder, Colo.; University of Colorado; \$1.25) is a "Bibliography of Italian Early Renaissance Art," the period being 1400-1500.

Since the author has intended these booklets primarily for American art students, educators, architects and designers, he has limited the references to those books written or translated into English. The material referred to covers extensively the fine arts of the period as well as its history, politics, customs and literary achievements, thus enabling a student to trace the influence of the life of a period on its artistic productions.

A map showing the territorial division of Italy in the early Renaissance is included, together with a complete list of civic buildings, private residences, villas, cathedrals, churches, chapels, tombs, architects, painters, sculptors and the minor artists.

## An Arthur Putnam Book

In praising the memorial volume, "Arthur Putnam: Sculptor," by Helen Heyneman (San Francisco; Johnck & Seeger; \$7.50) the San Francisco *Argonaut* regretted the fact that the "memorialized artist too often went hungry; such a book would have bought him a week's meals."

Arthur Putnam was considered a sculptor with extraordinary powers who expressed in bronze the strength and flexibility of animals in motion. Miss Heyneman has written sympathetically the story of Putnam's life and achievements and has included many illustrations of the sculptor's works. Many of the photographs reproduced were taken by Ansel Easton Adams. The edition is limited to 500 numbered copies, of which 350 are for sale.

In the *Argonaut's* opinion, "this book satisfies a wish expressed by the late Senator Phelan that a permanent record should be made of Arthur Putnam's life-story. Happily, it is one of those rare memorial volumes that can satisfy more than a wish with check attached."

## "Sex in the Arts"

The recent banishing of statues of nude female figures from a new and palatial "temple of the arts" in New York brings up the question "Are we so liberal about sex?" A timely symposium on this subject has just been published, "Sex in the Arts," edited by J. F. McDermott and Kendall B. Taft (New York; Harper & Bros.; \$3.50).

This book covers every field of the arts but in this review only the discussions of the presentative arts are considered. C. J. Bulliet, author of "Apples and Madonnas" and art critic of the Chicago *Daily News*, contributes the article on "Modern Painting" while Edan Wright writes on "Modern Sculpture."

Mr. Bulliet opens his discussion with the statement that sex as expressed through the female nude runs riot in contemporary painting, with a wilder abandon than in any other period of history. The present day painter, he observes, expresses himself through the "female body stripped bare" when he wishes to be heard on the "all important topic of sex." To Mr. Bulliet, this does not signify the wickedest of epochs but rather that artists have become "hysterically sex conscious" and are seeking to express themselves in terms of "the strongest language."

Mr. Bulliet maintains that the spirit of the "Salon of Bouguereau" animates our sex pictures—our nudes. He asserts that "we, as Americans, still respond most readily to the nude on canvas that approximates most closely the nude in nature." Also, he says, there is much of the "keyhole approach in our 'appreciation,'" and the more liberal of us still let people know how "broad-minded we are when we can stand with a companion of the opposite sex before a brazen nude and restrain our blushes." He concludes that sex in modern painting is as bold and varied in its expression as in modern philosophy—or modern life.

In modern sculpture sex is "natural and powerful" says Mr. Wright. "Because men have not sublimated their erotic impulses from their consideration of women as the epitome of beauty and perfection," he continues, "female figures the modern sculptors have made inevitably contain some sexual content." In comparing modern ideology with the Greek, his dictum is, "With us, because we cannot solve our problem and free our minds, sex obtrudes to the point of obsession."

Mr. Wright discusses the works in sculpture of Rodin, Maillol, Brancusi, Epstein, Gaudier-Brzeska, Eric Gill and George Kolbe and concludes his treatise by saying, "The ascendancy of the female nude in modern sculpture is not even threatened. . . . Modern sculpture, in its most effective aspect will still bow to the most beautiful of forms, that of the woman, and to sex in her."

## The Wrong Craft

"A collector offered to trade me a yacht for a painting at the artists' mart the other day," said Mr. Lapis Lazuli. "But what I need is a fishing boat."

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# Great Calendar of U. S. and Canadian Exhibitions

**BIRMINGHAM, ALA.**  
Public Library—To Jan. 31: Italian exhibition from S. A. Kress collection.

**MONTEVALLO, ALA.**  
Alabama College—Jan. 15-30: Student work from the Brooklyn Museum (A. F. A.).

**DEL MONTE, CAL.**  
Del Monte Art Gallery—To Feb. 1: Small paintings, California artists.

**LAGUNA BEACH, CAL.**  
Laguna Beach Art Association—Jan.: Pictures exhibited before. Fern Burford Galleries—Jan.: Group of Western painters.

**LOS ANGELES, CAL.**  
Los Angeles Museum—Jan.: Oils. Bessie Laaky, Fojlioka; portraits, M. Valero; water colors, Bella Rahtjen; prints, Donald Witherstone; pastels owned by Mrs. Dreyfus-Barney. Chouinard Art Gallery—Jan.: Paintings, Hinkle, Dike and Sheets. Dalsell-Hatfield Gallery—Jan.: Water-colors, Mary Wesselhoeft and James Cooper Wright. Halsey Galleries—Jan. 15-31: Water colors, Phil Dike and Lee Blair; woodcuts, Paul Landacre. Stendahl Galleries—Jan.: Small sculpture; desert paintings, James Swinneron.

**MILLS COLLEGE, CAL.**  
Mills College Art Gallery—Jan.: Textiles and paintings, Ruth Reeves; drawings, John W. Winkler.

**OAKLAND, CAL.**  
Oakland Art Gallery—To Jan. 31: Paintings, Joseph Raphael; oils, water colors and sculpture, group of seven young radical artists.

**PASADENA, CAL.**  
Pasadena Art Institute—Jan.: 6th Annual exhibition in oils. California artists. Grace Nicholson Galleries—Jan.: Portraits, Austin Shaw; California landscapes, A. Kilpatrick; Pueblo Indians, J. Henry Sharp; Danish and Swedish Art Crafts; early Chinese prints; Turkestan and Mongolian paintings; Mexican water colors.

**SAN DIEGO, CAL.**  
Fine Arts Gallery—Jan.: Sculpture, S. Cartaino Scarpitta; paintings, Hazel Brayton Shoven.

**SAN FRANCISCO, CAL.**  
California Palace of the Legion of Honor—To Feb. 5: Oils, Ludwig Grossman; sculpture, Florence Richardson Wyckoff; paintings, Anna Elumpe. To Feb. 9: Drawings, Mario Toppi. To Feb. 10: Drawings and water colors, Claire von Falkenstein. To Feb. 19: Society of Progressive Artists show. M. H. De Young Memorial Museum—To Feb. 5: Prints by contemporary Soviet artists; Nantoull prints; prints by Roberto Montenegro and Jose Sabogal. To Feb. 6: Photographs, Brett Weston. Jan.: "Horse Show" continued. S. & G. Gump—Jan.: Old Masters and decorative paintings. Art Center—To Jan. 21: Sculpture, Ruth Cravath; oil paintings, Alvyn Labaudt.

**TORONTO, CANADA**  
Art Gallery of Toronto—Jan.: Contemporary Water Colorists—1933 water color rotary (A. F. A.).

**BOULDER, COLO.**  
Art Association—Jan.: Graphic Processes.

**DENVER, COLO.**  
Denver Art Museum—Jan.: Water colors, lithographs and wood cuts, Max Weber.

**HARTFORD, CONN.**  
Wadsworth Atheneum—To Jan. 21: International Art.

**NORWICH, CONN.**  
Slater Memorial Museum—To Jan. 31: Persian miniatures (R. I. School of Design). Jan. 9-20: Printing in Commerce (American Institute of Graphic Arts).

**WATERBURY, CONN.**  
Mattatuck Historical Society—Jan. 24-Feb. 2: National Scholastic Exhibition (A. F. A.).

**WASHINGTON, D. C.**  
Library of Congress—Jan.: Lithographs, Joseph Pennell. National Gallery of Art (Smithsonian Institution)—Jan. 13-Mar. 12: Paintings of Gaucho life in Argentina, de Quiros. Division of Graphic Arts (Smithsonian Building)—To Jan. 29: Etchings, Robert Lawson. Arts Club—To Jan. 20: Posters, for Arts Club Bal Boheme; photographs, Carroll Frey. Jan. 22-Feb. 3: Oils, Harry Leith-Ross; etchings, ten American etchers. Corcoran Gallery—To Jan. 31: Small bronzes by American sculptors. Sears Roebuck Art Gallery—To Jan. 31: Oils, Nicholas Brewer, Joseph Margulies, Allan Freeman; 4th Annual Travelling exhibition Cleveland Museum of Art; water colors, Everett Bryant, David Shotwell, Joseph Margulies, Henry C. Pitt; etchings, drawings and prints, Joseph Margulies, Henry C. Pitt; textiles, Grace C. Herring.

**NEWARK, DEL.**  
Womens College University of Delaware—To Jan. 31: Textiles, Near Eastern and Peruvian (A. F. A.).

**WILMINGTON, DEL.**  
Wilmington Society of Fine Arts—To Jan. 28: Exhibition of oriental rugs collected by Arthur U. Dilley.

**SAVANNAH, GA.**  
Telfair Academy of Arts—To Jan. 28: California painters, oils (A. F. A.).

**CHICAGO, ILL.**  
Art Institute of Chicago—Jan. 15-Mar. 15: Buckingham collection of Japanese Surimono. To Feb. 1: Buckingham collection of Whistler etchings and lithographs. To Feb. 12: 37th Annual by Artists of Chicago and vicinity. Jan. 20-Mar. 20: Loan exhibition of Mohammedan miniatures and calligraphy. Arts Club—Jan.: Paintings, Claude Monet; Isabel Carleton Wilde collection of "American Folk Art." Arthur Ackermann—Jan.: Sporting prints. Carson Pirie Scott—Jan.: Paintings, drawings, etchings and aquatints. Chicago Galleries Association—Jan.: Oak Park group. Chester H. Johnson Galleries—Jan.: Modern water colors and drawings. Studio Gallery Increase Robinson—Jan. 21-Feb. 18: Exhibition by the 52 Chicago artists of "Art of Today—Chicago, 1933." Lakeside Press Galleries—Jan.: Twentieth Century prints.

**PEORIA, ILL.**  
Peoria Public Library—To Jan. 31: Paintings by V. Vennard Headland.

**ROCKFORD, ILL.**  
Art Association—To Jan. 31: Paintings and drawings by the "Colorado Prospectors."

**SPRINGFIELD, ILL.**  
Art Association—Jan.: Water colors, Walt Dehner.

**INDIANAPOLIS, IND.**  
John Herron Art Institute—Jan.: "The American Scene" by contemporary American artists.

**RICHMOND, IND.**  
Palette Club—Jan. 22-31: Exhibition of small paintings.

**DENVER, MO.**  
Association of Fine Arts—To Jan. 31: Loan exhibition of paintings.

**LAWRENCE, KANS.**  
University of Kansas—Jan.: Wood blocks, Donald F. Witherstone; 50 Japanese prints of Chushin-gura.

**TOPEKA, KANS.**  
Mylvane Art Museum—Jan.: Paintings, Sue May Gill and Paul Gill.

**LOUISVILLE, KY.**  
J. B. Speed Memorial Museum—To Jan. 27: Annual exhibition Kentucky and Southern Indiana Artists.

**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art—To Feb. 8: Paintings, Horace A. Ruse; paintings, Alberta Kinsey; photographs, Wood Whitesell.

**PORTLAND, ME.**  
L. D. M. Sweet Memorial Art Museum—Jan.: Water colors from Guild of Boston Artists.

**BALTIMORE, MD.**  
Baltimore Museum of Art—Jan.: Museum's collection of paintings.

**HAGERSTOWN, MD.**  
Washington County Museum of Fine Arts—To Jan. 22: Work by staff of Art Students League. Jan.: "Modern Americans" oils from the Singer collection; photographs, A. Aubrey Bodine.

**AMHERST, MASS.**  
Amherst College—To Jan. 22: Illuminated manuscripts (A. F. A.). Massachusetts State College—Jan.: Dutch Peasant Costumes (A. F. A.).

**ANDOVER, MASS.**  
Addison Gallery of American Art—To Jan. 24: "Art in Relation to Sports—Oils" (A. F. A.).

**BOSTON, MASS.**  
Museum of Fine Arts—Jan.: Peruvian textiles; German and Netherlands engravings of the XVIIIth century. Casson Galleries—Jan. 16-Feb. 4: Paintings, Ogden M. Pleissner. Doll & Richards—Jan. 16-28: Marine paintings, Stanley Woodward. Goodspeeds Book Shop—To Jan. 28: Drawings of birds by Rex Brasher; etchings, Ernest Hankell. Grace Horne's Galleries—Jan.: Miscellaneous, paintings, water colors and etchings. Robert M. Vose Galleries—To Jan. 21: Paintings, Old Masters.

**CAMBRIDGE, MASS.**  
Fogg Art Museum—Jan.: Accessions to the Print Department.

**HINGHAM CENTER, MASS.**  
Print Corner—Jan.: Wood blocks in color, Frances Gearhart.

**NORTHAMPTON, MASS.**  
Tryon Art Gallery Smith College—To Jan. 30: Persian Fresco paintings.

**PITTSFIELD, MASS.**  
Berkshire Museum—Jan.: Culture history material of local international groups.

**SPRINGFIELD, MASS.**  
George Walter Vincent Smith Art Gallery—To Jan. 22: Paintings by Young Painters (College Art Assoc.); sculpture by Americans (College Art Assoc.).

**WORCESTER, MASS.**  
Worcester Art Museum—Jan.: "International 1933" (College Art Assoc.); early American art of Worcester County; French drawings of the XVIIIth century (Richard Owen collection); Stransky collection of modern art.

**BATTLE CREEK, MICH.**  
Battle Creek College—Jan.: Survey of paintings in Europe from Giotto to Picasso (A. F. A.).

**DETROIT, MICH.**  
Institute of Arts—To Jan. 22: English Architectural lithographs (A. F. A.). To Jan. 30: Annual exhibition for Michigan artists.

**GRAND RAPIDS, MICH.**  
Grand Rapids Art Gallery—Jan.: Pastels, Dwight Williams; Graphic arts in reproduction; soap sculpture; Moro knives and weapons of war. Grand Rapids Public Library—To Jan. 26: "Royal Society of British Artists-Water Color" (A. F. A.).

**KALAMAZOO, MICH.**  
Institute of Arts—Jan.: Decorative note in contemporary paintings; American and foreign (A. F. A.); Attractive objects of general use (A. F. A.).

**MUSKEGON, MICH.**  
Hackley Gallery of Fine Arts—To Jan. 25: Persian textiles (A. F. A.).

**MINNEAPOLIS, MINN.**  
Institute of Arts—Jan.: Drawings, Walt Kuhn.

**KANSAS CITY, MO.**  
Kansas City Art Institute—To Feb. 1: Portraits and oils of the Southwest, Susan Ricker Knox; water colors, Charles Turzak.

**ST. LOUIS, MO.**  
City Art Museum—To Jan. 30: Old Master drawings; paintings by Walt Kuhn.

**BUTTE, MONT.**  
Butte Free Public Library—To Jan. 24: Pueblo Indian painting (A. F. A.).

**OMAHA, NEB.**  
Joslyn Memorial Society of Liberal Arts—Jan.: Water colors in the modern idiom (A. F. A.).

**MANCHESTER, N. H.**  
Currier Gallery of Art—Jan.: Oils, Emil Gruppe; Chinese prints (College Art Assoc.); Chinese prints loaned by Mr. Matsumoto.

**MONTECLAIR, N. J.**  
Montclair Art Museum—To Jan. 29: "Forty Years of American Art" colored block prints; bath velvet wall hangings, Barre.

**NEWARK, N. J.**  
Newark Museum—Jan.: Modern American paintings and sculpture; Jaehne collection of Netsuke; "Aviation in Art." Kresge's Contemporary Art Gallery—Jan.: Paintings, Grace Edwards and Kathleen Voute.

**TRENTON, N. J.**  
New Jersey State Museum—To Jan. 29: Mexican arts and crafts, Dwight Morrow collection; paintings and drawings, Diego Rivera and Miguel Covarrubias.

**SANTA FE, N. M.**  
Museum of New Mexico—Jan.: Japanese, Chinese and Persian paintings loaned by R. Gordon Matzein.

**ALBANY, N. Y.**  
Institute of History and Art—Jan.: Paintings of the Virgin Islands, Charles Chapman; landscapes, Henry S. Eddy.

**BROOKLYN, N. Y.**  
Brooklyn Museum—To Feb. 6: Original color prints by American artists. Grant Studios—To Jan. 30: Brooklyn Society of Artists 17th Annual exhibition of oils. To vs Hotel—To Jan. 24: Exhibition of small pictures by Brooklyn Painters and Sculptors.

**BUFFALO, N. Y.**  
Albright Art Gallery—To Feb. 14: Persian frescoes. Jan. 15-Feb. 4: Views of Buffalo by members of the Buffalo Society of Artists. Carl Bredemeier Gallery—Jan. 16-Feb. 6: Portraits by 12 artists. Buffalo Town Club—To Jan. 31: Paintings, Mira Mason Booth.

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**ELMIRA, N. Y.**  
**Arnot Art Gallery**—Jan.: Oils, Rowland Lyon.  
**NEW ROCHELLE, N. Y.**  
**New Rochelle Art Association**—Jan.: Arts and Crafts Show.

**NEW YORK CITY, N. Y.**  
**Metropolitan Museum of Art** (5th Ave. at 82nd St.)—Jan.: Michael Friedsam collection; European "ans; "New Tastes in Old Prints"; prints; accessions, 1931-32. **Ackerman & Son** (50 East 57th St.)—Jan.: Dog Show in china and bronze. **American Academy of Arts and Letters** (Broadway at 155th St.)—Jan.: Paintings, Gari Melchers. **American Folk Art Gallery** (113 West 13th St.)—Jan.: Paintings in water color and oil on velvet and glass. **An American Group** (Barbizon Plaza Hotel)—To Jan. 28: Paintings in gouache, Stuart Edie. **An American Place** (509 Madison Ave.)—To Feb. 22: New paintings, Georgia O'Keeffe. **Arden Gallery** (460 Park Ave.)—To Feb. 8: Work of Gabriel Castagno. **American Fine Arts Bldg.** (215 West 57th St.)—To Feb. 6: Annual exhibition National Assoc. Women Painters and Sculptors. **Art Center Galleries** (65 East 56th St.)—Jan. 16-Feb. 15: "New Materials, New Products and New Uses." **Averell House** (142 East 53rd St.)—Jan.: Sporting Prints. **Babecek Galleries** (5 East 57th St.)—Jan.: Paintings and water colors by American artists. **John Becker Gallery** (520 Madison Ave.)—To Jan. 28: Water colors, Sam Charles. **Belmont Galleries** (574 Madison Ave.)—Permanent: Old Masters. **Boehler & Steinmeyer** (Ritz-Carlton Hotel)—Jan.: Old Masters. **Business Men's Art Club** (Barbizon Plaza Hotel)—Jan.: Paintings, J. L. Chamberlain. **Brammer Galleries** (53 East 57th St.)—To Feb. 10: Sculpture, Maillol. **Carnegie Hall Art Gallery** (154 West 57th St.)—Jan.: Member's exhibition of painting and prints. **Ralph M. Chait** (600 Madison Ave.)—Jan.: Ancient Chinese bronzes. **Cole Art Galleries** (128 West 49th St.)—Jan.: Modern American and foreign artists. **Contemporary Arts** (41 West 54th St.)—To Feb. 4: Paintings, Francis Criss. **Cromy & Lowndes** (11 East 57th St.)—To Jan. 21: Paintings by group of: Tace artists; Indian paintings, George Peares. Ennis: etchings, Little Church around the Corner, Ralph Boyer. **DeMotte Galleries** (25 East 78th St.)—Permanent: Exhibition of Romanesque Classical works of art and modern paintings. **Delphic Studios** (9 East 57th St.)—Jan.: Frescoes, Olle Nordmark; water colors, Evelyn Bodfish Bourne. **Downtown Gallery** (113 West 13th St.)—To Jan. 21: Sculpture, Reuben Nakian. Jan. 24-Feb. 11: Paintings, Bernard Karfol. **Durand-Ruel Galleries** (12 East 57th St.)—To Jan. 24: "Camille Pissarro in Retrospect." **Ehrlich Galleries** (38 East 57th St.)—To Jan. 31: Old Masters, antique English furniture. **Eighth Street Gallery** (61 West 8th St.)—To Jan. 23: Paintings, Mark Datz. **Ferragil Galleries** (63 East 57th St.)—Jan. 16-Feb. 5: Paintings, Lucioni; pastel drawings by Davidson. **Fifteen Gallery** (37 West 57th St.)—To Jan. 21: Decorative paintings, Duncan Smith. **Gallery 144 West 13th Street**—To Jan. 24: Paintings, Terechkovitch, Pascal M. Gatterdam (145 West 57th St.)—Jan.: Contemporary American artists. **G. R. D. Studio** (9 East 57th St.)—Jan. 16-28: Paintings, Beata Beach, Feigin, James Rutledge and Jos. Konzal. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—To Jan. 31: 100 selected prints from Society of American Etchers. Jan. 24-Feb. 11: American Society of Miniature Artists. Jan. 17-28: Paintings, Jerry Farnsworth; paintings of Ball, John M. Sitton. Jan. 24-Feb. 8: Collection of Forain etchings, lithographs, water colors and paintings, loaned by Albert Wiegman. **Marie Harriman Gallery** (63 East 57th St.)—Jan. 16-28: Paintings, Henry Billings, Jacob Hirsch (30 West 54th St.)—Jan.: Egyptian, Greek, Roman, Medieval and Renaissance works of art. **Indoor Art Mart** (134 East 74th St.)—Jan.: Exhibition and sale of paintings, sculpture, drawings, lithographs and etchings. **Galleries of Arthur Jaffe** (40 East 49th St.)—To Jan. 31: Exhibition of color facsimiles printed by Max Jaffe of Vienna. **Frederick Keppel** (16 East 57th St.)—Jan.: Etchings and lithographs. **Kleemann Thormann** (575 Madison Ave.)—Jan.: Etchings by contemporary American and English artists. **M. Knoedler & Co.** (14 East 57th St.)—Jan. 16-28: Memorial exhibition of paintings by Gardner Hale. **John Levy Galleries** (1 East 57th St.)—Jan.: Recent paintings, Jean Charlot. **Julien Levy Galleries** (602 Madison Ave.)—To Jan. 28: Paintings and drawings, Charles Howard; photographs, Lee Miller. **Macbeth Gallery** (15 East 57th St.)—Jan. 17-30: Flowers, C. G. Nelson. **Lilienfeld-Van Diemen Galleries** (21 East 57th St.)—Jan.: Dutch Masters. **Pierre Matisse Gallery** (51 East 57th St.)—Jan.: Modern French paintings. **Midtown Galleries** (559 Fifth Ave.)—To Jan. 29: 11th Co-operative Group Show; Iowa landscapes, William C. Palmer. **Milek Galleries** (108 West 57th St.)—Jan.: American paintings and sculpture. **Montross Gallery** (785 Fifth Ave.)—Jan. 16-28: Recent paintings in oil, Henry Strater. **Morton Galleries** (127 East 57th St.)—To Jan. 21: "1933 Prices" water colors and oils. Jan. 23-Feb. 6: Oils and water colors, Helen Young. **Museum of Modern Art** (11 West 53rd St.)—To Jan. 29: American painting and sculpture in the last 70 years.

Jan. 17-Feb.: Exhibition of early modern architecture: Chicago, 1870-1910. **Metropolitan Art Galleries** (730 Fifth Ave.)—Jan.: Dutch, French, English, Italian and Spanish schools. **National Arts Club** (15 Gramercy Park)—To Jan. 29: Members annual exhibition of painting and sculpture. **Painters & Sculptors Gallery** (22 East 11th St.)—To Jan. 31: Life and romance of the theatre—paintings and drawings, Eugene Fitch. **Newhouse Galleries** (598 Madison Ave.)—Jan.: Modern American paintings and old masters. **Arthur U. Newton** (4 East 56th Street)—Jan.: English portraits and landscapes. **Pen and Brush Club** (16 East 10th St.)—To Feb. 3: Members exhibit of black-and-white, water colors, and pastels. **Public Library** (42nd St. at 5th Ave.)—Jan.: Book plates; Edouard Manet his prints and illustrations; America on stone; portraiture in illustrated books and manuscripts. **Raymond & Raymond** (40 East 49th St.)—To Jan. 28: Facsimile prints of the works of Pieter Breughel the Elder. **Reinhardt Galleries** (730 Fifth Ave.)—To Jan. 28: Drawings, Thomas Rowlandson. To Feb. 6: Portraits, E. Barnard Lintott. **Roerich Museum** (310 Riverside Dr.)—To Feb. 13: Lithographs, illustrations and decorations. **Raymond Bishop**; antique Bulgarian folk embroidery. **Jacques Seligmann** (3 East 51st St.)—Permanent: Paintings, sculpture and tapestries. **Schultheis Galleries** (142 Fulton St.)—Permanent: Works of art by American and foreign artists. **Salmagundi Club** (47 Fifth Ave.)—To Jan. 27: Annual Auction exhibition. **E. & A. Silberman** (137 East 57th St.)—Jan.: Old Masters and objects of art. **Marie Steiner Gallery** (9 East 57th St.)—Jan. 16-28: Paintings, Angele Watson. **Valentine Gallery** (69 East 57th St.)—To Jan. 31: Group of paintings, Elshehemus. **Whitney Museum of Modern Art** (10 West 8th St.)—To Feb. 16: Acquisitions for the year 1932. **Wildenstein Gallery** (19 East 64th St.)—Jan.: Old Masters. **Howard Young Galleries** (681 Fifth Ave.)—Jan.: Selected Old Masters. **Zborowski Galleries** (460 Park Ave.)—Jan.: Paintings and drawings by the modern French Masters.

**STATEN ISLAND, N. Y.**  
**Institute of Arts and Sciences**—Jan.: Japanese prints.

**ROCHESTER, N. Y.**  
**Memorial Art Gallery**—To Feb. 12: "Delacroix and his Phase"; 12th International exhibition of water colors; Sibley memorial exhibit of prints and ivories. **Mechanics Institute**—To Jan. 21: East Indian Water Colors (A. F. A.).

**SARATOGA SPRINGS, N. Y.**  
**Skidmore College**—Jan. 20-Feb. 1: Prints from College collection.

**SYRACUSE, N. Y.**  
**Museum of Fine Arts**—Jan.: Paintings and etchings, Elisha Kent Kane Wetherill.

**AKRON, O.**  
**Akron Art Institute**—To Jan. 31: Portraits in oil, Guy B. Wisner; etchings, carved ivories and rare laces, loan exhibits.

**CINCINNATI, O.**  
**Cincinnati Art Museum**—To Feb. 8: Matisse drawings and lithographs.

**CLEVELAND, O.**  
**Museum of Art**—To Jan. 31: 10th Exhibition of water colors and pastels; cartoons and caricatures.

**COLUMBUS, O.**  
**Gallery of Fine Arts**—To Jan. 29: "Comparisons and Contrasts in Oil" (College Art Assoc.); etchings from the collection of Thomas E. French; Venetian glass and silhouettes. **The Little Gallery**—Jan.: Pencil sketches and wood blocks, Ralph Fanning.

**DAYTON, O.**  
**Dayton Art Institute**—Jan.: Early American furniture and glass; drawings by Rivera; prints by Modern Masters.

**OXFORD, O.**  
**Miami University**—To Jan. 23: Persian Art.

**TOLEDO, O.**  
**Toledo Museum of Art**—To Jan. 30: 300 notable paintings ranging from primitives to leading contemporary artists.

**PORTLAND, ORE.**  
**Museum of Art**—Jan.: International wood cuts.

**EDINBORO, PA.**  
**State Teachers College**—Jan.: "Schools of Impressionism—Oil Paintings" (A. F. A.).

**HARRISBURG, PA.**  
**Art Association**—Jan.: "The Native Element in Contemporary American Paintings" (A. F. A.).

**PHILADELPHIA, PA.**  
**Pennsylvania Museum of Art**—To Jan. 31: Victorian art. **Philadelphia Art Alliance**—To Jan. 25: Annual exhibition of the Circulating Picture Club. To Feb. 3: New Jersey Glass. **Art Club**—To Jan. 25: Exhibition by the "Ten." **The Plastic Club**—To Jan. 19: Annual Water Color Exhibition. Jan. 25-Feb. 22: Annual exhibition of oil painting and sculpture by members. **Mellon Galleries**—To Jan. 24: Water colors, Harry Kidd. **Modern Galleries**—To Jan. 21: Works of Thomas Eakins. **Print Club**—To Jan. 21: First National exhibition of prints. Jan. 23-Feb. 4: Bird prints by Rex Bracher. **Warwick Galleries**—To Jan. 21: Paintings, Carl Lindborg. Jan. 23-Feb. 4: Water colors, Benton Spruance.

**PITTSBURGH, PA.**  
**Carnegie Institute**—To Jan. 31: Fifty paintings by Chicago artists; paintings, David G. Blythe. To Feb. 26: Etchings of Charles Meryon.

**SCRANTON, PA.**  
**Everhart Museum**—Jan.: "Educational Water Color Exhibition" (A. F. A.).

**STATE COLLEGE, PA.**  
**Pennsylvania State College**—To Jan. 22: Persian Islamic architecture (A. F. A.).

**PROVIDENCE, R. I.**  
**Faunce House Art Gallery**—Jan. 16-28: Background of American painting. **Rhode Island School of Design**—Jan.: Paintings by members of the faculty.

**MEMPHIS, TENN.**  
**Brooks Memorial Art Museum**—To Feb. 2: Paintings, William Merritt Chase; Memphis Artists' Guild.

**DALLAS, TEX.**  
**Dallas Public Art Gallery**—Jan.: American mural paintings and photographs from Museum of Modern Art, N. Y.; folk sculpture, Wm. & Louis Ort. **Highland Park Galleries**—Jan.: Howard Loan and permanent collections. To Jan. 30: Pastels, Frank Reaugh. To Jan. 24: Prints, Audubon.

**DENISON, TEX.**  
**Denison Club of Arts**—Jan. 19-21: Tenth "A" circuit exhibition (Southern States Art League).

**FORT WORTH, TEX.**  
**Museum of Art**—To Feb. 4: 24th annual exhibition of paintings by American artists.

**HOUSTON, TEX.**  
**Museum of Fine Arts**—To Jan. 29: Ninth annual exhibit of works by Houston artists. **Herzog Galleries**—Jan.: Miniatures, Ivory Figures; etching, Bernhardt Wall.

**SAN ANTONIO, TEX.**  
**Witte Memorial Museum**—Jan. 15-30: Etchings by Gene Kloes. **Pohl Art Gallery**—Jan.: Paintings, H. D. Pohl, M. Teichmueller.

**SALT LAKE CITY, UTAH**  
**Newhouse Hotel Gallery**—To Jan. 22: Landscapes and still lifes in water color, Lois Head. Jan. 22-Feb. 5: Landscapes, Herbert Bartlett and Delbert Lamb. **Civie Center**—To Jan. 20: Landscape oils, Cornelius Salisbury; aquarelles, Rose Howard Salisbury.

**RICHMOND, VA.**  
**Academy of Arts**—To Jan. 28: Fifty Color prints of the Year (A. F. A.); English aquatints. Jan. 28-Feb. 12: Contemporary American oils (A. F. A.). **A. A. Anderson Gallery of Art**—To Jan. 22: Oils from Winter exhibit of the national Academy of Design, 1931 (A. F. A.). **Valentine Gallery**—Jan.: Articles illustrating community industries in the XIXth century.

**APPLETON, WIS.**  
**Lawrence College**—To Jan. 24: Interior Decoration, photographs (A. F. A.).

**MADISON, WIS.**  
**Madison Art Association**—Jan.: Paintings, Catherine Klenert; water colors and prints; Ida O'Keefe.

**MILWAUKEE, WIS.**  
**Milwaukee Art Institute**—Jan.: 100 paintings "Entering the 20th Century" (College Art Assoc.); water colors, G. L. McDonald; Grand Central Faculty Show.

**OSHKOSH, WIS.**  
**Oshkosh Public Museum**—Jan.: Architectural exhibit—Chicago Art Institute.

## For Western Art

In Los Angeles there has been launched a "Foundation of Western Art," which is to be a philanthropic institution sponsoring a large noncommercial gallery conducted on modern lines. Architects' plans have been drawn for the first unit of a building, and these are on display at the executive offices, 627 Carondelet St., where the foundation has equipped two temporary galleries.

The opening exhibition, to be held early in 1933, will consist of paintings by Max Wieczorek and a memorial exhibition of paintings by the late Edgar Keller.

Among those interested in the project are Everett C. Maxwell, art critic and former curator of art at the Los Angeles Museum; Max Wieczorek, well known portrait painter now resident in Long Beach, and Dana Bartlett, artist and art dealer.

The foundation is to be noncommercial and will depend largely upon memberships and endowments for support. The galleries will operate under a directorship, including a curator, a museum manager and assistants. Paintings and sculpture are planned to be shown against their proper architectural setting.

A paramount object of the foundation as stated is "to discover and encourage new talents in the arts by granting scholarships under the sponsoring guidance of the foundation."

## A Review of the Field in Art Education

### Science Kills Art?

Two lectures given in Los Angeles, one on "Do Art and Science Conflict" by C. H. Collins Baker, fellow in art research of the Henry E. Huntington Library and Art Gallery, the other by George J. Cox, formerly chairman of the art department at Teachers College, Columbia, and now head of the art department at the University of California at Los Angeles, raised such important points regarding the role of art in life that they deserve a wider audience. Mr. Baker, speaking at the California Institute of Technology, made it very plain, wrote Arthur Millier in the *Los Angeles Times*, that art and science do not mix, are in no way substitutes one for the other.

Mr. Millier gave the gist of the lecture as follows: "Science deals only with ponderables, with things which can be weighed, measured, accurately described. Scientific thoughts are best expressed when reduced to formulae—and it is precisely the formulae of science, when they are introduced into art, which kill art; for art deals only with imponderables, with those qualities, states of being, feelings which everyone can recognize in life, but which can only be given tangible expression through art."

"Science, for instance, can measure the effect of grief or joy on the pulse, but the spectator who reads the results of a chart does not share in these emotions. He learns something, but he is not made to feel."

"The yardstick of science is useless in art, because art is the vehicle of things infinite and unmeasurable."

"A great work of art captures life itself—the unmeasurable essence which always escapes the scientist's balance or scalpel. 'Is is not possible, then,' asked Mr. Baker, 'that art is more vital to man's well-being than is science?'"

Mr. Cox's talk, given before a large group of California art teachers at the Chouinard School of Art, was aimed to arm his audience with a better understanding of the importance of the profession. Mr. Millier paraphrased the speech: "During prosperous years school art departments grew apace. Business looked on friendly wise, because art was good business. A beautiful can-opener sold more readily than an ugly one. Is that all art means to society? . . . If our civilization today is lacking in any one thing more than another, it is in its spiritual reserves—vision—faith. It is the art teacher's job to plant in every pupil's mind the sustaining thought that, after the surprisingly few things that are really necessary to existence have been supplied, only beauty counts."

### Art as Argument

Propaganda and conviction are the two strongest influences in the shaping of art destinies, in the opinion of Dorothy Grafty of the *Philadelphia Public Ledger*. "To religious propaganda," she writes, "may be traced the great majority of the masterpieces of the Middle Ages and the Renaissance, and a bewildering array of our cherished antiquities. To social propaganda we owe master works of the last century, and a few from our own. Propaganda for self, and for the joys of wealth, has brought forth some of the best secular art of kings, guilds and modern capitalist society."

Miss Grafty believes that although the invention of the printing press saw the printed word gradually supplanting the picture for the conveyance of messages, propaganda through art is by no means dead. "Although the masses may be able to read," she points out, "the picture is still a potent weapon. What one may see at a glance is less effort to absorb than a volume of many pages. We seem to be passing from the epoch of the printed word back to that of the picture."

"During the last decade in America art has been slowly developing its own style of propaganda. More and more in exhibitions one meets with paintings and sculpture devoted to man's thoughts on the subject of his own condition. Since the depression especially has this trend been noticeable. When life goes merrily on one may dabble in theories and fancies, but when it comes up abruptly against necessity, fancies fly out of the window and a picture-making type of conviction flies in. In prints, in paintings, in sculpture we are today witnessing the revival of propaganda. Story-telling stages a comeback because once more there is something to say. At first it is a trifle self-conscious, falling like a bomb in the midst of nonstory-telling art fetiches. But it is gaining courage and thriving on the momentum of genuine conviction, a momentum that for almost a generation has been at a premium in the progress of art. A man who knows hunger, whether physical or spiritual, has within him a genuine spur to self-expression. If he be inarticulate, he seeks the bread line; but if there is within him creative fire, he seeks through art to protest in terms sufficiently realistic to be generally convincing. Propaganda is never couched in abstract terms, for it has a definite message and it comes to the point quickly."

"The religious theme in American art has never been strong, but there are indications that an art of social repercussions is breaking ground."

### Will Surpass Sung?

Dr. Edmund deForest Curtis, head of the department of pottery of the Pennsylvania Museum School of Industrial Art, and recently appointed chairman of the American Ceramic Society for the convention to be held in Pittsburgh next month, predicts that the American machine will produce a type of pottery out-ranking both as to technique and art the finest ceramic pottery ever attained. He is confident that the program of education now being pursued by the society will result in the creation of a group of ceramic designers who will achieve a product finer than the ware of the famous Sung dynasty of China.

Such an astonishing result will be obtained through the training of experts in ceramic design who, like ancient Chinese handicraftsmen, will have a complete knowledge of the limitations and the possibilities of the material. "I admit that many ceramic products aspiring to artistic merit and emotional appeal," said Dr. Curtis, "can be made better under industrial conditions than those limited conditions under which the individual must work."

"I am thinking of a pair of Chinese pots, made during the Sung period, now in the Metropolitan Museum, and listed in the museum's catalog as being of exceptional importance. They are indeed very beautiful. They satisfy every expectation in form, color, texture and interest in the glaze that has been imparted by the fire. As they are, there is no quality in them that could not be produced under the best modern factory conditions, except the original conception. And I dare to hope that we shall be able to train designers, versed in both the art and technique of ceramics, who will be able to excel even this work of the Sung period."

"I do not mean to confuse the products of an artist of great ability working alone with those of the manufacturing establishment which is supplied with design by an equally able industrial designer. The former will always have those qualities of individuality, precociousness and spontaneity that the nature of the quantity production prohibits, while the latter will have the very real compensation of being able to bring the finer things to the many. I only want to make clear the point that under the proper conditions industrial art is still a medium through which the creative spirit can shine and that it, as well as fine art, can portray beauty."

### Moffett Teaches in Ohio

Ross E. Moffett, Provincetown painter, is now conducting classes in the School of Fine Arts of Miami University in Oxford, Ohio.

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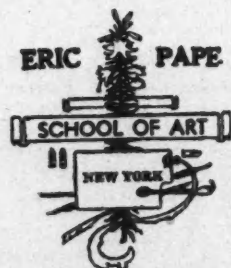
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## A Review of the Field in Art Education

### "Pagan Hymn"

Harold Dunbar, who is director of the Chatham Summer School of Painting at Cape Cod, is an artist of words as well as pigment. A "Pagan Hymn" appeared in a local paper in the column headed "Cruising With Harold Dunbar." It may be taken, according to the author, "for the creed of most of those who create or are interested in the arts." The "Hymn" follows:

"Here on this morning of a bright new year, in this magic cup of wine, I give thee a toast, O Beauty. To your smiling sun that warmed the purple grapes, to the sun that sparkles now upon the sea as on this wine, I drink.

"To all the beauty under the sun, and to the glory of the starry night, to the majesty of infinity which you encompass, I, an atom of your cosmos, stand erect and drink.

"To that blinding beauty in the soul of Genius, to all great and good men, to the beautiful love and sacrifice of all good mothers, mothers of men and of the beasts of the fields, reverently I make obeisance.

"Know thou that I drink to myself also, because I am blessed with health and thy touch is upon my body, because it is given me to comprehend thee and to lay before thy altar the works of my hand.

"Thy smile, O Beauty, is upon all the face of the earth and on the heavens above. Men have reviled and destroyed thee, but thou shalt always rise again, gloriously re-born, because thou art immortal.

"You shine upon the face of a little child and on kittens at play. Yet also you glisten on the helmets of destroying armies; in humming turbines and mighty locomotives your mysterious power is manifest. You are in the star and in the puddle that reflects the star. Be thou in the clouds or in the dust, with joy I greet thee.

"You may shine upon the church and be not within the church. You may be invisible to the pious man, and as a beacon to the sinner. You may not be seen with eyes alone, nor heard with ears, yet the blind and the deaf may know you.

"Though you shimmer in the wine, you have departed from the ribaldry of drunken men, and fled utterly from the nausea of drunken women. Gone from revels, thou art in the midnight mass, but the fat priest is thy abomination. Equally from the sot and from the self-righteous fool you hide your shining face.

"In this magic wine is laughter and warm color. It is to clear water what the glowing picture is to the blank canvas, what music is to silence. You O Beauty, do not moralize; you do not live with the sour Puritan nor abide with pious hypocrites. I ask not, Beauty, whether you are sinful; I drink to you because you are without apology.

"Whether you rest on the brow of a saint, or flicker in the flames of Hell, I salute you. Whether in the cold moon or the warmth of a

friendly face; in the forked lightning or on the placid stream, always I salute you.

"Thou, Beauty, livest in the swift flight of a bird and on the face of ancient pyramids. From the blade of grass or from the gnarled oak I see you smile; you sail with great ships upon the sea, or drift with the tide upon a fallen leaf.

"Yet you are whimsical; you alight unexpectedly on ugly things and they are transformed, but you deny yourself to those who seek you too solemnly. Wealth that knows you not, cannot buy you with gold, nor such a prince command you. Still, by day and by night you lavish upon the understanding pauper the glories of your mighty panorama.

"Thou art enthroned forever in all great music, in all fine painting and poetry created in thy name. Thou art limned upon the sculpture and all the buildings of man wherein thy spirit dwells. All the arts of man do homage to thee, and live only in their reflection of thee.

"Thou art enshrined in the totem of the savage as well as on the altar of the cathedral; in the song of the slave as well as in the symphony of Beethoven. From classic temple to modern grain-elevator, from the depths of jungles to eternal ice, through time and through space thy dominions have endured.

"Though men are ashamed and deny thee, though they turn their backs upon thee, in contempt, it is not thine to punish them, blythe spirit. You are neither friend nor enemy, you exist. But where you are not, there is ugliness, and in ugliness the souls of men will sicken and decay, living death will surround them and they will not know joy.

"But to those who open their heart to thee, you will give great reward—you will be their reward—because they will find thee, and Love, though blind, shall see thee always. Thou art God's benediction upon the whirling atom, and within the atom is the universe. So do I do thee homage, O Beauty, and in this golden cup filled with the essence of thy spirit, I drink to thee."

### A New York Competition

Art students in the senior high schools of New York City are invited to submit posters in a competition arranged by the membership committee of the Museum of Modern Art. A prize is offered for the winning poster, which is to carry the legend "Join the Museum of Modern Art." The contest will end on Jan. 31.

### False Economy

Educational systems in many sections of the country are cutting down on their appropriations for art education in the name of economy. With the coming of curtailed budgets, art was the first to suffer the axe. This threatening tendency to give public education a "throw-back" to the "three R's" unadorned is not fair to youth, asserts Harry Lewis Raul, New Jersey state chairman of the American Artists Professional League, in an interview in the *New York Times*. It is false economy, Mr. Raul points out, "to pay for past follies by depriving the rising generation of its opportunities."

It is Mr. Raul's contention that youthful creative talent and art appreciation has increased steadily during the last decade, and should be progressively encouraged as an insurance of the cultural richness of the future: "Talent is springing up with surprising rapidity. Literature, music, painting, sculpture—all are sharing in it. One reason is to be found in the activity of our art organizations, the concerts, the art exhibits and the lectures which they provide. Another is to be found in our educational system, the classes in creative art and art appreciation in the high schools. We are beginning, now, to reap the value of these.

"I have noticed, as others have done, a tendency, in these times of depression, to restrict our educational system. That is a great mistake. We may save some money now, but what of the future cost in happiness and enjoyment of life to the children of today? We have a responsibility to them to fulfill. We should not restrict education unless we are forced to do so, and unless there is no other alternative.

"Generosity of heart and a breadth of outlook upon life—the latter education can give us—are enjoyments gained as our communities create more and more art, and appreciate it more fully. Art is not a secluded thing. Once comprehended, once grasped, it weaves its way through our every act in our daily life, giving us bodily poise, intellectual understanding and beauty and fulfillment of soul."

### Asks Course in Ceramic Art

The New York Society of Ceramic Arts has passed a resolution requesting the Metropolitan Museum of Art to include in its lecture curriculum next year a course in ceramic art.

### FREE COLOR PRINTS

Columbia University advertised for five years a method that does for art

"what electricity does for lighting and power."

Mrs. Sarah E. Miller, Kings Park, N. Y., who painted the originals, says: "I have painted, enormously, especially in painting. I see differently from last year. I doubt if years by old ways could have taught me what the Home Course did. I enclose first landscapes and a portrait. Shall I continue such work?"

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Spring Term begins  
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For catalog write E. H. Wuerpel, Director, Room 110, Washington University, St. Louis, Mo.

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## LAYTON SCHOOL OF ART Layton Art Gallery, Milwaukee, Wis.



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## Art Appreciation

A number of critics question whether an appreciation of art is acquired through reading untold volumes or whether it is something which comes from within after being surrounded with fine examples of art. It is a not unusual thesis, however that from reading the literature of art the proper perspective can be obtained. While many of the books on art appreciation frighten the tyro away from the subject, Mr. George Opdyke's recent book "Art and Nature Appreciation" (New York: The Macmillan Co.; \$3.50) is calculated to help the "woman in the kitchen" and the "man on the street" to understand the "clamor and shouting" about art.

Mr. Opdyke was an oil man in Texas who tried to learn how to appreciate art and who made it a practice to visit the museums wherever he found himself. He consulted museum curators and with their help collected an extensive library, but no book on art seemed to give him what he wanted. Finally he decided to write a book himself. The present volume which has the endorsement of the Committee on Art Education of the American Institute of Architects and Dean Everett Meeks of Yale is the result. Dean Meeks says that the book presents a "clear and lucid philosophy of art. Simply and directly the author cuts through the 'precious' verbosity of the specialist and presents fundamentals."

Mr. Opdyke remarks in his preface that he has proceeded on the assumption that "art is a language"; that one should learn to read art *aesthetically* in terms of art and learn to judge art by personal analysis instead of by the analysis of others. To this end, in simple and non-technical terms, he shows the beginner *what* to look for, *where* and *how* to look until finally through intelligent observation he arrives at intelligent appreciation.

The author's observations on art principles are supplemented by quotations at the end of each chapter from the works of well known leaders in the field of art. Mr. Opdyke keeps a conservative, well to-the-middle-of-the-road point of view.

## A Thrifty Student

One way for a penniless young artist to achieve affluence while studying abroad was explained in the New York *Sun*. Having been awarded a \$1,500 scholarship, a certain student resolved that upon his return to America his condition should be different from that of previous scholarship winners, who invariably always returned home in financial distress.

He conceived the idea that it would be more pleasant to be receiving rent in Paris than paying it. So he bought a house with his \$1,500 and rented it out to other students. As time passed, however, the students' funds grew less and the problem of rent collecting began to worry the artist-landlord.

He then bought an adjacent field and started a truck garden. Delinquent roomers were put to work in the garden and the products were taken to market and sold. At the end of the year this penniless young student sold his home and returned to New York with \$1,700!

## A Gift from China

A portrait in silk embroidery of Francis A. Walker, president of Massachusetts Institute of Technology from 1881 to 1887, has been presented to the school. This unusual creation by Oriental artists was the gift of the Chinese alumni and was presented through the Technology Club of Shanghai.

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ARTHUR BLACH, Advertising.

See our advertisement on page 26.

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Write F. H. Meyer, Director, for Catalog

Oakland California

## John F. Lewis Dead

John Frederick Lewis, president of the Pennsylvania Academy of the Fine Arts, died at his Philadelphia home on Dec. 24. He was 72 years old. Mr. Lewis had been ill for many months. His life was one of public service.

Born in Philadelphia in 1860, Mr. Lewis achieved wide repute as a maritime lawyer and patron of the arts, both in the United States and England. He owned one of the finest private collections of illuminations of medieval manuscripts in America and also a notable library of rare books. One of his gifts to his native city was a collection of approximately 40,000 engraved portraits for the Free Library of Philadelphia. Besides heading the Pennsylvania Academy, he was president of the American Academy of Music, the Historical Society of Pennsylvania, and the Mercantile Library of Philadelphia, and a vice-president of the American Federation of Arts.

John Andrew Myers, secretary of the Academy, announces that Arthur H. Lea has been elected to the presidency to succeed Mr. Lewis. Mr. Lea, who is widely known in art circles, became a director of the school in 1908 and was elected vice-president in 1920. He is the former head of the publishing house of Lea & Febiger. Alfred G. B. Steel, vice-president pro tem of the academy, has been elected vice-president.

### La Moderne

First American Artist:

In the mode of Modigliani—

I paint my figures flat.

In the mode of Modigliani—

But I'm no copy-cat.

Just the mode of Modigliani—

I let them go at that.

Perhaps they're not uncanny

And so I'm standing pat

In the mode of Modigliani!

Second American Artist:

O, I would pick Picasso

And follow in his wake;

O, I would pick Picasso

Just for my own art's sake;

I do not pick Picasso

His style to undertake,

But as profundo basso

In art a noise to make

O, I would pick Picasso.

Third American Artist:

And I must trill of Utrillo,

I know his novel lure;

So, I will trill of Utrillo—

Of that you may be sure.

Yes, I must trill of Utrillo,

So quiet and demure,

Beside a weeping willow,

None else can I endure,

So, I must trill of Utrillo!

—The Palette and Chisel.

### Wins Vesper George Scholarship

The Fontainebleau Scholarship offered annually by Vesper L. George, entitling the winner to a two-months course at the American Academy at Fontainebleau, France, was won this year by Donald Bowman of New Harbor, Maine. Mr. Bowman is a graduate of the three-year course in the design department of the Vesper George School of Art in Boston.

THE ART DIGEST has become a directory of American art schools.

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**Where to Show**

[Societies, museums and individuals are asked  
to co-operate in making this list and its data  
complete.]

**Birmingham, Ala.**

**SOUTHERN STATES ART LEAGUE**—13th An-  
nual Exhibition, at Birmingham Public Library,  
April 6-30. Closing date for entries, March  
9. Open to members, annual dues, \$5. Media:  
painting, sculpture, prints, artistic crafts.  
Address: Ethel Hutson, Sec., Southern States  
Art League, 7321 Pansola St., New Orleans.

**Los Angeles, Cal.**

**LOS ANGELES MUSEUM**—14th Annual Exhi-  
bition by Painters and Sculptors, to be held next  
Spring. Closing date for entries not announced.  
Open to all American artists. Media: oil paint-  
ing and sculpture. For information address:  
Louise Upton, Los Angeles Museum, Exposi-  
tion Park.

**LOS ANGELES MUSEUM**—9th Annual Bookplate  
International Exhibition and Prize Competition,  
May 1-31. Closing date for entries, April 10.  
Open to all living artists. Numerous prizes.  
Address: Mrs. Helen Wheeler Bassett, Cor.-Sec.,  
629 N. Alexandria Ave., Los Angeles, Cal.  
**PRINT MAKERS SOCIETY OF CALIFORNIA**—  
Annual International Printmakers Exhibition, at  
Los Angeles Museum, March 1-31. Closing date  
for entries, Feb. 7. Open to all. Media: etch-  
ing, engraving, block prints, lithography. Can-  
ada: gold, bronze, silver medals; Letha L.  
Storrow prize. Address: Ethel B. Davis, Sec.,  
Print Makers Society of California, 455 Mar-  
quis Ave., Pasadena.

**New Haven, Conn.**

**NEW HAVEN PAINT & CLAY CLUB**—Annual  
Exhibition, at the New Haven Public Library.  
Tentative dates, Feb. 15-Mar. 15. Closing date  
for entries, not announced. Open to all.  
Media: oils, water colors, prints, sculpture.  
Prizes: three cash prizes in painting and prints,  
one in sculpture. Address: Ethel B. Schiffer,  
Sec., 357 Elm St., New Haven.

**Washington, D. C.**

**SOCIETY OF WASHINGTON ARTISTS**—1933 An-  
nual Exhibition, at the Corcoran Gallery, Feb.  
1-28. Closing date not announced. Open to  
all. Media: oils and sculpture. Prizes: Medals  
for best work in portrait, landscape, still life,  
sculpture. Address: Roy Clark, Sec., 13 West-  
moreland Ave., Takoma Park, Md.

**WASHINGTON WATER COLOR CLUB**—37th An-  
nual Exhibition, at the Corcoran Gallery of  
Art, Feb. 27 to March 20. Closing date for  
entries not announced. Open to all. Media:  
water colors, pastels, etchings, drawings. Ad-  
dress: Edith Hoyt, Sec., 1301 Twenty First  
St., Washington, D. C.

**Palm Beach, Fla.**

**PALM BEACH ART CENTER**—First Annual Na-  
tional Exhibition of Paintings and Etchings,  
Jan. 28 to March 25. Closing date for entries,  
Jan. 24. Open to all. Exhibition fee \$5 for  
initial group, \$1.50 for each additional package.  
No jury. Address: Palm Beach Art Center,  
Palm Beach Ave., Palm Beach, Fla.

**Chicago, Ill.**

**ART INSTITUTE OF CHICAGO**—Fourth Interna-  
tional Exhibition of Lithography and Wood  
Engraving, to be held as part of Century of  
Progress Exposition, June to November. Clos-  
ing date for entries not announced. Open to  
all artists. For information address: Robert  
B. Harshbarger, Director, Art Institute of Chicago.

**ART INSTITUTE OF CHICAGO**—Second Interna-  
tional Exhibition of Etching and Engraving,  
held in connection with the Century of Progress  
Exposition, June to November. Closing date for  
entries not announced. Open to all. Address  
for information: Robert B. Harshbarger, Director,  
Art Institute of Chicago.

**HOOSIER SALON**—9th Annual Hoosier Salon, at  
the Marshall Field Galleries, Jan. 28-Feb. 11.  
Closing date for entries, Jan. 19. Open to  
Indiana-born artists, residents for five years,  
property owners in Indiana, artists who received  
art training in the State. Media: oils, water  
colors, pastels, etchings, block prints, sculpture.  
Prizes: Many cash awards, totaling about \$5,000  
and ranging between \$500 and \$50. Exhibi-  
tion fee: \$5 for painters and printmakers, \$3  
for sculptors. Address: Mrs. C. B. King, Ex-  
ecutive Chairman, Hoosier Art Gallery, 211  
W. Wacker Drive, Chicago.

**Kansas City, Mo.**

**WOODCUT SOCIETY**—First Annual Exhibition of  
Contemporary Woodcuts, to be circulated  
throughout the country. All woodcuts and  
block prints of 1932 eligible. Closing date for  
entries, March 1. Submit prints in duplicate,  
one for circulation, one for society's permanent  
collection. Address: The Director, Woodcut  
Society, 1234 Board of Trade, Kansas City, Mo.

**New York, N. Y.**

**AMERICAN SOCIETY OF MINIATURE PAINT-  
ERS**—Annual Exhibition, at the Grand Central  
Art Galleries, Jan. 24 to Feb. 11. Closing  
date for entries not announced. Open to all.

Media: Miniatures on ivory. Prize: Levandia  
white Boardman Memorial Prize. Address:  
Miss Sarah E. Cowan, Sec., 125 E. 10th St.,  
New York.

**NATIONAL ACADEMY OF DESIGN**—108th An-  
nual Exhibition, at the Fine Arts Building.  
Opening date not set; Closing date, April 18;  
Receiving dates for entries, March 13 and 14.  
Open to members and non-members. Media:  
oils and sculpture. Awards: Thomas B. Clarke  
Prize (\$300), Julius Hallgarten Prizes (\$300,  
\$200, \$100), Altman Prize (\$1,000), Altman  
Prize (\$500), Isaac N. Maynard Prize (\$100),  
Saltus Medal, Ellen P. Speyer Memorial (\$300).  
Address: Mrs. H. B. Brown, Registrar, Na-  
tional Academy of Design, 215 W. 57th St.

**SOCIETY OF INDEPENDENT ARTISTS**—17th An-  
nual Exhibition, at the Grand Central Palace.  
Appropriate dates, March 1-31. Closing date  
for entries, Feb. 15. Open to members, annual  
dues \$9. Media: painting, sculpture, graphic  
arts. No prizes. No jury. Address: Society  
of Independent Artists, 54 West 74th St.

**Cincinnati, Ohio.**

**CINCINNATI ART MUSEUM**—40th Annual Ex-  
hibition of American Art, at the museum, June  
3-July 2. Closing date for entries, May 15;  
blank, May 8. Open to all American artists.  
Media: painting, oils and water colors, sculp-  
ture. Address: Cincinnati Art Museum, Eden  
Park.

**Seattle, Wash.**

**NORTHWEST PRINTMAKERS**—5th Annual Ex-  
hibition at the Henry Gallery, Mar. 5-31. Re-  
ceiving dates, Feb. 10 to 25. Open to all on pay-  
ment of \$1 handling fees, constituting member-  
ship. Purchase prizes. Address: Kenneth Cal-  
lahan, Sec., Art Institute, 337 Henry Bldg.,  
Seattle.

**Women's Dept.**

[Continued from page 19]

District, Chicago, says the clubs are co-op-  
erating with the South Side Art Association.  
She is the chairman of school art loans and is  
hanging a group by some of the best artist  
members for the instruction of the Calumet  
High School pupils. In order to save the art-  
ists expense in the series of exhibitions planned,  
the Association carries the insurance and pro-  
vides frames for the paintings. Nine schools  
will receive these exhibitions each for a period  
of six weeks.

Art week has just been held. In con-  
nection with the festival was an art exhibition  
which included paintings by a disabled veteran  
in the hospital of the County Poor Farm, a  
Pole who studied art in Europe. Last year  
one of the clubs gave him painting materials.  
Mrs. Spencer's club house contains a collection  
of several hundred pieces of art. She is getting  
up groups of ten for THE ART DIGEST because  
"It will be such an inspirational aid."

**First Palm Beach Annual**

The Palm Beach Art Center will hold its  
first annual national exhibition of paintings and  
etchings from Jan. 28 to March 25. The ex-  
hibition, which is under the auspices of the  
Ogunquit Art Center Association, will be open  
to all professional artists. Exhibits must reach  
the Art Center Galleries not later than Jan.  
24. A charge of \$5 will be made to every  
exhibitor for the first box or package of work,  
with an extra charge of \$1.50 for every addi-  
tional one. Each artist is assured of two or  
more works on display; there being no jury.

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National Secretary and Editor: WILFORD S. CONROW.....154 West 57th Street, New York City  
National Treasurer: GORDON H. GRANT.....137 East 66th Street, New York City  
National Regional Committee, Chairman: GEORGE PEARSE ENNIS, 67 West 87th St., New York City  
National Lectures Committee, Chairman: FRANK HAZELL.....321 West 112th Street, New York City

### TO ALL MEMBERS

Please advise the National Secretary promptly of any change of address.

### LEAGUE SLOGAN STICKERS CAN BE BOUGHT

Many have remarked the *League slogan stickers* on the backs of the envelopes in which the bills for annual dues were mailed to them, and have wished to get some for personal use. These can be had by writing to the National Secretary, Wilford S. Conrow, 154 West 57th Street, New York. The price is 25 cents per 100 stickers, postage prepaid.

### NOTICE OF ANNUAL MEETING

The annual meeting of the American Artists Professional League will be held Thursday evening, Jan. 26, 1933, in New York City. All members will be advised in advance by mail of the place and hour.

### COMMENT ON "TECHNICAL STUDIES"

"Technical Studies," Vol. I, No. 1, published for the Fogg Art Museum, Harvard University, is very largely devoted to questions of a technical nature which concern the museums only and this leaning may prove a disappointment to the professional artist who may have expected to obtain from this first number formulas for his special use. This paper is written in the hope that it may show how wisely the editorial board has planned the first issue for the general good of art, and effectively, though indirectly, for the benefit of the professional artist.

In caring for works of art, unquestionably some of our museums have attained to an efficiency which puts them beyond criticism; but there are others not fully fitted out in personnel or housing-space to insure freedom from disease for the art entrusted to them. And as the professional artist creates the work which constitutes the museum exhibits he is vitally interested in what becomes of it.

We will consider the case of the pastellist as an example. As is commonly known, the unprotected pastel pigment under certain conditions is subject to the attack of fungi, the paper on which the pastel powder is built up into a picture suffers from the same disease. If kept dry, protected from dust, and given proper light, a pastel behaves better than an oil painting and has a very long life. But very few museums in America bestow these simple precautions upon their treasures in pastel, either on the exhibition wall or in storage.

For instance, pastel paintings cannot be placed even temporarily in the usual basement for incoming exhibits, or kept there for storage, for the reason that basements do not

possess the three virtues absolutely necessary for the health of the picture,—dryness, air and light. But even some museum exhibition walls have been found damp enough to decompose oil paintings.

By selecting Mr. Harold J. Plenderleith's article on "Technique in the Examination of Panel Paintings," and using it as the premier article in this first number of the magazine, the editors have proclaimed a policy directed to attain to, and to maintain, a standard for all our museums. Without directing criticism toward any museum, "Technical Studies" compel all of these institutions alike to rise to the standard set by the British Museum Laboratory tests.

Once this idea of a high standard has been launched, driven home, and finds support in the collective consciousness of the American art-interested public, a sort of union of interests is established between all art bodies that form the American art-life. It is vital to the welfare of the professional artist that this union of interest becomes increasingly pronounced, that in time it may result in an actual organization which can displace ultimately the disorder now ruling by that order which results in the good for all.

Every professional artist has reason to feel a high degree of satisfaction in witnessing this most welcome leadership which Harvard University is showing by undertaking the publication of this magazine, the staff of which is equipped with scholarship and is actuated by the highest ideals. It is to the best interests of the League to give the most unreserved support to this new and great force for good to art that has so modestly appeared, and that so quietly expresses itself in this Harvard publication.

That section of "Technical Studies" which is given over to "Abstracts" is replete with technical information of direct use to the painter. Though fragmentary and detached as this material may appear, this approach is the only one possible to any working formula in technic. It offers opportunity to the professional artist to become a student in technic, to discipline his mind in this field, to gather notes, coordinate them, formulate his own methods and evolve an individual but fundamentally sound technic in order to vitalize his methods.

By subscribing to "Technical Studies" every League member will know a new hope for his art. Every art school should urge its students to accept "Technical Studies" as the highway to American art, to its liberation from the foreign influence, and to the honest product which the market demands.

—THE NATIONAL COMMITTEE ON TECHNIC.

### Sachs Paintings Appraised

The appraisal of the art collection of Mrs. Alice G. Sachs, who died April 10, 1930, brings out some interesting values. The Sachs paintings were appraised as of the time of Mrs. Sachs' death, when art values were, as now, suffering from depressed conditions. In more favorable times the valuations would have been much larger, points out the New York *Herald Tribune*.

A few of the highest rated of the paintings received these values: Titian, "Adoration of the Magi," \$85,000; Titian, "Portrait of a Man," \$20,000; El Greco, "The Agony in the Garden," \$30,000; Hans Memling, "Portrait of a Man," \$25,000; Goya, "The Bull Fight," \$20,000; Daumier, "Le Repos des Saltinbanques," \$20,000; Tintoretto, "Meeting of Christ and St. Peter on Sea of Galilee," \$4,000.

Some of the pictures have been on exhibition at the Metropolitan Museum as loans.

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## Dean Cornwell Becomes Storm Center in Fight Over Mural Art



"The Americanization of California." Lower Half of a 40 by 40 Foot Panel by Dean Cornwell.

Dean Cornwell, formerly star illustrator for the Hearst magazines, and whose paintings reproduced in color adorn many books of the adventure type, but who gave up that branch of art a few years ago to become a mural painter, apparently has become the storm center of the movement against realism in wall decoration. In its 15th December issue *THE ART DIGEST* quoted a long article by Thomas Craven, in which Cornwell was singled out for attack because of his murals for the Los Angeles Library. And now Arthur Millier, critic of the *Los Angeles Times*, prints this:

"In three weeks time the Library murals will be completely installed. As these take their place on the walls of Goodhue's great rotunda it becomes increasingly apparent that Dean Cornwell's elaborate paintings go Mr. Garnsey's ceilings one step better in perverting the true quality of this building.

"The artists are not to blame—they did their stuff faithfully and earned their money. The naïve belief of architects that men trained in the pretty-pretty school of popular illustration (which puts a premium on watered stagey romanticism), or in the practice of copying 'period' motifs, are the proper people to create designs for big wall spaces—there is the source of the trouble.

"Cornwell worked. His vast canvases, when they hung in the scenic studio at close range, almost convinced me. But, in place, my worst fears are daily confirmed. The spirit of this work is all wrong and now is the time to learn this lesson.—Only a transcendent genius could

design for such panels anywhere but right on the wall.

"Maynard Dixon, I still salute your designs for these walls and wish they had found a better fate! At least they would not have emasculated a noble room."

Robert Breck, an artist who assisted Mr. Cornwell in the execution of the Los Angeles commission submits to *THE ART DIGEST* a protest against Mr. Craven's attack.

"I am sure," he writes, "that many better qualified men than I will answer the tirade of Mr. Craven; but as one who hopes, in some measure, to emulate the men whose names and fame Mr. Craven so cavalierly tosses into the gutter, I must protest.

"In speaking of artists in general, he says: 'These social outcasts whose classical counterparts are the whore and the bum, have no point of view, no scholarship of any kind, and are, for the most part, useless.'

"It was my good fortune to study the history of art at Harvard and at Yale—to draw inspiration not only from the work of the great masters, but as well from the keen minds of the men who devote their lives to spreading this knowledge.

"Mr. Craven singles out Mr. Dean Cornwell as a particularly horrible example; and as it was my great privilege to be associated, in a minor capacity, with Dean Cornwell during the execution of the Los Angeles murals, it may be of interest to many of your readers to know that at least four years of research and study were spent on this work before the final painting was started.

"Of Mr. Cornwell, Craven writes: 'With the enlargements of coated-paper magazine illustrations, Cornwell is swiftly and inexorably ruining the interior of one of the few tolerable buildings in Los Angeles.' He calls the murals by Puvis de Chavannes 'wall paper.' He says that Ezra Winter's mural in Rockefeller Center is 'as imaginative as the colored cut-out of the drug-store window;' that Eugene Savage recalls to mind the perfume bottles of the marts of trade.

"I cannot contest here with Mr. Craven, as these are his personal opinions, to which he is clearly entitled; but to permit one's personal preference in the realm of taste to lead one into vituperation, to rant about the utter uselessness of all artists, to classify them as 'social outcasts,' is not only destructive criticism, but is insulting to a body of men and women whose aim in life is perhaps the least selfish of all craftsmen."

In order that its readers may know what all the shouting is about, *THE ART DIGEST* herewith reproduces the lower half of one of Mr. Cornwell's typical panels in the Los Angeles series. There are twelve in all, covering 9,000 square feet and containing 300 double-life-size figures. Four of them measure 40 by 40 feet,—*"The Founding of Los Angeles," "The Discovery Era," "The Building of the Missions,"* and *"The Americanization Era."* Eight smaller panels, each 12 by 20 feet, are divided into two groups in theme,—four representing the conquering of the elements, earth, air, fire and water, and four depicting the beginnings of art, commerce, education and industry in California.

### Warns of "Stunt" Architecture

Condemning "stunt" architecture at a lecture in London arranged by the Architectural Association, Edward Maufe, winner of the competition for the design of Guildford Cathedral, said: "We are trying to escape from antiquarianism. We should not now have our heritage of beautiful architecture if each age had not had confidence in itself, if it had merely copied examples.

"Our danger now is," he continued, "not one of dead replicas, but of forms built merely in revolt, of 'stunt' architecture, of buildings

primarily to surprise." Such buildings, in Mr. Maufe's opinion, are too narrowly dated. In building a church, he maintained, the architect should strive for the eternal, not put up a structure that the public will tire of in ten years.

### A Serious Subject

"I see," said Mr. Lapis Lazuli, "that the circulation of serious books in the public libraries has increased 81½ percent. Maybe if I write one on 'The Plight of the Artist' it will be a best seller."

### Tilton, Architect and Archaeologist

Edward Lippincott Tilton, architect, archaeologist and former president of the American Institute of Architects, died in New York on Jan. 5, in his 71st year. Among other commissions, he designed the Currier Art Gallery at Manchester, N. H. In 1895 he was sent to Argos, Greece, by the Archaeological Institute of America as the architect of the scientific group that restored the site of the Argive Heraeum. Mr. Tilton was one of the organizers and a former president of the Society of Beaux-Arts Architects.



Youth

by C. W. Hawthorne

## MORE NOTABLE OFFERINGS IN THE FIELD OF AMERICAN ART

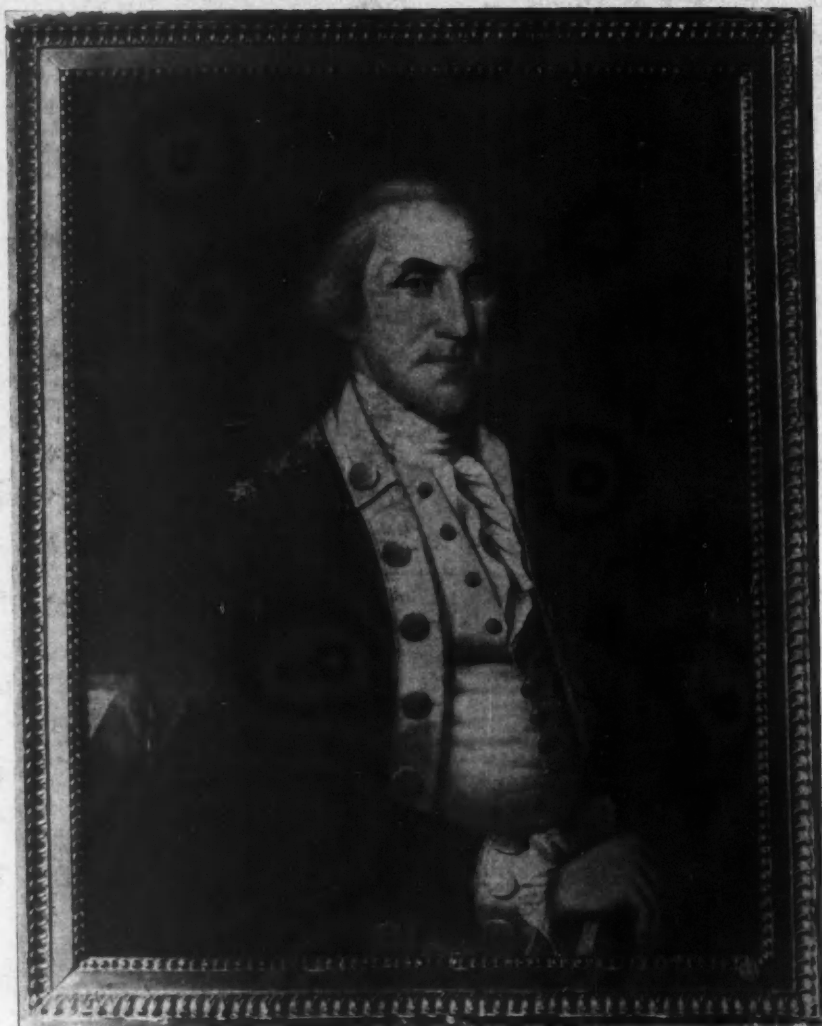
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